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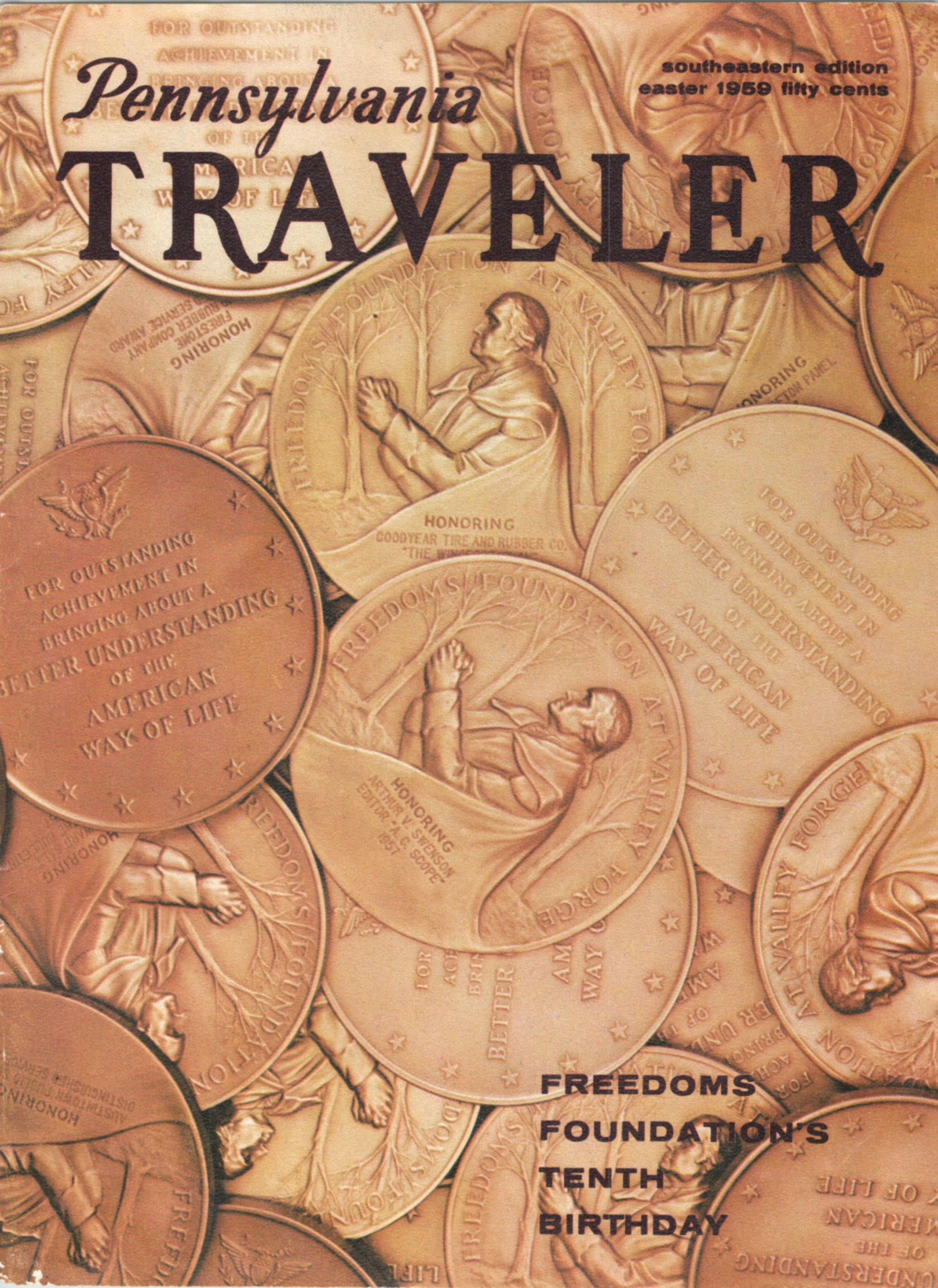
Pennsylvania TRAVELER



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Pennsylvania TRAVELER

Easter, 1959 *Volume I, No. 6*

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ABOUT THE COVER—The simplicity and boldness of the George Washington medal are strikingly symbolic of Freedoms Foundation, an organization devoted to the perpetuation of the American way of life. This year, the Foundation celebrates its tenth anniversary and is the subject of a major article beginning on page 20 of this issue. Cover photograph by James Drake.

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The Penn Country's monthly magazine of people, places, events—both present and past—published the first of every month, in Doylestown. Subscription rates: One year $5.00; Two years $8.50; (Add $1.00 per year for subscriptions outside the United States). Editorial and Advertising deadlines the 1st of the month preceding date of publication. Second Class postage paid at Doylestown, Pa. and at additional mailing offices. Volume I, No. 6, copyright 1958 by The Pennsylvania Traveler, Inc., Doylestown, Pa. Main Office: 75 Shewell Avenue, Doylestown, Pa. Phone FIllmore 8-2661. Philadelphia Office: 38 So. 19th Street, Philadelphia 3. Phone LOcust 4-1064. New York Office: 10 West 45th Street, Phone MUrray Hill 7-8890.

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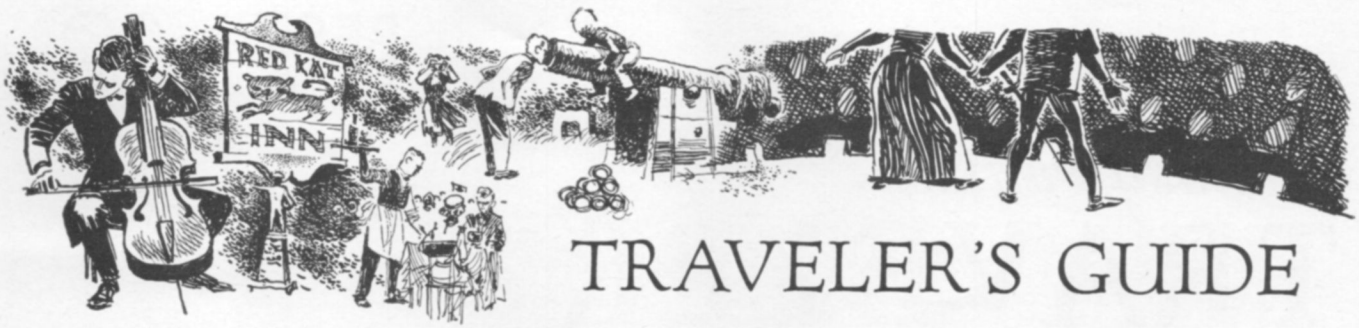


TRAVELER'S GUIDE

EVENTS OF THE MONTH

THEATRE

Bullfight—Through Mar. 8. Leslie Stevens drama that startled New York last season. Tues. through Fri., 8:30; Sat. 6, 9:30; Sun. 2:30 and 8:30, Ogontz Theatre, 6035 Ogontz Ave., WAverly 4-8684.

First Impressions—Through Mar. 14. Abe Burrow's adaptation of "Pride and Prejudice," with music. Hermione Gingold, Polly Bergen, Farley Granger. Mon. through Sat. at 8:30; Wed. and Sat. matinees at 2:30. Forrest Theatre, 1114 Walnut St., WAlnut 3-1515.

The Gay Felons—Mar. 2-7. A comedy of French prison life, featuring Jacques Francois, Denise Darcel and George Tobias. Mon. through Sat., 8:30; Thurs. and Sat. matinees at 2:30. Locust Theatre, 1405 Locust St., PEnnypacker 5-5074.

'Tis Pity She's a Whore—Mar. 3-14 Elizabethan play written in 1624 by John Ford. Tues. through Sat., 8:30; Sun. matinee, 2:30. Academy of Music Foyer Theatre, Broad and Locust Sts., PEnnypacker 5-5574.

Destry Rides Again—Mar. 9-28. Musical comedy starring Andy Griffith, Dolores Gray and Scott Brady. Mon. through Sat. at 8:30, Wed. and Sat. matinees at 2:30. Shubert Theatre, 250 S. Broad St., PEnnypacker 5-5074.

A Desert Incident—Mar. 10-21. Pearl Buck's new play, starring Shepperd Strudwick and Sylvia Daneel. Mon. through Sat. at 8:30, Wed. and Sat. matinees at 2:30. Walnut Theatre, 9th and Walnut Sts., WAlnut 3-1515.

Hotel Paradise—Mar. 10-22. Bert Wheeler in the comedy that delighted Broadway with Bert Lahr. Tues. through Fri. at 8:30, Sat. 6:00 and 9:30; Sun. at 2:30 and 8:30. Ogontz Theatre, 6035 Ogontz Ave., WAverly 4-8684.

End As A Man—Opens Mar. 24. Calder Willingham's examination of life in a southern military school. Tues. through Fri., 8:30, Sat. at 6:00 and 9:30, Sunday at 2:30 and 8:30. Ogontz Theatre, 6035 Ogontz Ave., WA 4-8684.

LITTLE THEATRES

Philadelphia Civic Theatre—4441 Main St., Phila. Mar. 1, 6, 7, 8, 13, 14 at 8:30 p.m. "Uncle Willie," the Menasha Skulnik vehicle that delighted New York. IVyridge 2-1066.

Temple University Theatre—Broad and Montgomery Sts., Phila. Moliere's delightful farce, "The Imaginery Invalid," Mar. 1-3 at 8:30 p.m. STevenson 7-4000.

Stagecrafters—8130 Germantown Ave., Phila. Mar. 3-7, John Balderson's fantasy-comedy, "Berkeley Square." CHestnut Hill 7-9913.

Old Academy Players—3544 Indian Queen Lane, Phila. Mar. 6, 7, 12, 13, 14 at 8:30 p.m. "Gigi," Colette's picture of the demi-mondaine in turn-of-the-century Paris.

Village Players of Hatboro—Summit Ave. off Jacksonville Rd. "Claudia," Rose Franken's tender examination of young marriage, Mar. 6, 7, 13, 14.

Allen's Lane Art Center—Allen's Lane and McCallum St. Luigi Pirandello's favorite, "Right You Are," Mar. 12-14 and 19-21.

Swarthmore College—Student-written and produced one-act plays, Clothier Hall, Mar. 6 at 8:15 p.m.

Cheltenham Playhouse—Ashbourne Rd., Cheltenham. George S. Kaufman and Edna Ferber's well-loved "The Royal Family." Mar. 7, 13, 14.

Philopatrian Theatre Guild—2014 Walnut St., Phila. Mar. 13-14 at 8:30 p.m. Paul Vincent Carroll's picture of Irish life, "Shadow and Substance." San Domingo auditorium, 2009 Spruce St. RIttenhouse 6-9594.

Neighborhood Players—22nd and Walnut Sts., Phila. "Tell Me A Purpose," Fri., Sat. and Sun. evenings through Mar. 15. Starting Mar. 21, "Julius Caesar," a modern adaptation.

MUSIC

Philadelphia Orchestra Concerts—Academy of Music, Broad and Locust Sts., Mar. 6 at 2:00, Mar. 7 at 8:30, Gerard Souzay, baritone; Mar. 13 at 2:00, Mar. 14 at 8:30, John De Lancie, oboe; Mar. 20 at 2:00, Mar. 21 at 8:30; Mar. 27 at 2:00, Mar. 28 at 8:30, Mar. 30 at 8:30, Rudolf Serkin, pianist. Eugene Ormandy conducts all concerts. PEnnypacker 5-7378.

Beaux Arts Trio—Abington Senior High School, Highland and Canterbury Rds., Abington. Mar. 3 at 8:30 p.m.

American Society of Ancient Instruments—University Museum, 34th and Spruce Sts., Mar. 4, 5, 6 at 8:30 p.m. 30th annual festival features Josef Marais and Miranda, balladeers; Sol Schoenbach, bassoonist; and Madeline Stevenson, soprano.

Medea—Academy of Music, Broad and Locust Sts. American Opera Society's presentation of the Cherubini opera. Eileen Farrell in the leading role with orchestra and chorus. Mar. 5 at 8:30.

March

Sun	Mon	Tues	Wed	Thur	Fri	Sat
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

Each month Traveler's Guide covers events of general interest, open to the public, in Philadelphia and the surrounding areas. We will be glad to have items brought to our attention one month before publication.

Changes may have been made since we went to press, therefore we advise you to make a personal check.

Singing City Chorus—St. Paul's Church, 22 E. Chestnut Hill Ave., Phila. Elaine Brown conducts in an all-Handel program. Mar. 7 at 8:15 p.m.

Philadelphia Civic Sinfonietta—Commercial Museum, 34th and Convention Ave., Mar. 8 at 3:00 p.m. Max Goberman, conducting 28 piece ensemble. Free.

Macbeth—Academy of Music, Broad and Locust Sts. Metropolitan Opera production of Verdi opera. Mar. 10 at 7:45 p.m.

Mantovani—Academy of Music, Broad and Locust Sts., the popular conductor and his string orchestra. Mar. 11 at 8:30 p.m.

Marine Corps Military Festival—Convention Hall, 34th and Convention Ave. "Tattoo" with music by the Parris Island Marine Corps Band and the Marine Drum and Bugle Corps. Precision marching by the Ceremonial Drill Co. Mar. 12 at 8:30 p.m.

Van Cliburn—Academy of Music, Broad and Locust Sts. The sensational young pianist in his only solo recital here this year. Mar. 12 at 8:30 p.m.

La Traviata—Academy of Music, Broad and Locust Sts. Dorothy Kirsten, Igor Gorin and David Poleri in the Lyric Opera Co.'s production. Mar. 13 at 8:30 p.m.

Kedroff Vocal Quartet—Swarthmore College, Clothier Hall. Mar. 13 at 8:15 p.m.

Jazz Concert—Academy of Music, Broad and Locust Sts. Featuring Chris Barber. Mar. 15 at 7:00 and 10:00 p.m.

Lansdowne Symphony Orchestra—Lansdowne-Aldan High School. Under direction of Henri Elkan. Mar. 15 at 2:00 and 3:45 p.m. Free.

Little Gaelic Singers—Nether Providence High School, Providence Rd., Wallingford. Choral group. Mar. 16 at 8:30 p.m.

Trenton Symphony Orchestra—War Memorial Building, Trenton, N. J., Mar. 17 at 8:30 p.m. Concert version of Gounod's opera, "Faust."

Richard Cassilly, tenor—Bellevue-Stratford Hotel ballroom, Broad and Walnut Sts. Matinee Musical Club presentation. Mar. 17 at 2:00 p.m.

The Bartered Bride—Academy of Music, Broad and Locust Sts. Concert version of the seldom performed Smetana opera. Eugene Ormandy conducting the Philadelphia Orchestra and soloists. Mar. 19 at 8:30 p.m.

String Virtuosi of Philadelphia—Pennsylvania Academy of Fine Arts, Broad and Cherry Sts. Louis Vyner conducting. Vladimir Sokoloff, piano soloist. Mar. 20 at 8:30 p.m.

An Evening of Folk Music—University Museum, 34th and Spruce Sts. Philadelphia Folk Song Society and the Singing City choir. Mar. 21 at 8:30 p.m.

Recorder Society and Madrigal Group—Chester County Art Association, 100 N. Bradford Ave., West Chester. Mar. 22 at 4:00 p.m. Coffee hour afterward.

Carl Sandburg—Alexander Hall, Princeton,

N. J. The American poet in an evening of folksongs and ballads. Mar. 25.

Zara Doloukhanova—Academy of Music Broad and Locust Sts., first appearance by the Soviet mezzo-soprano, Mar. 26 at 8:30 p.m.

Carol Smith, contralto—Stewart Jr. High School, Marshall and Selma Sts., Norristown. Mar. 30 at 8:15 p.m.

Don Carlos—Academy of Music, Broad and Locust Sts. The Verdi opera of Inquisition Spain presented by the Metropolitan Opera Company. Mar. 31 at 7:45 p.m.

Singing City Choir and Chorale—Westminster College Choir, Princeton, N. J. Mar. 31 at 8:00 p.m.

DANCE

Pearl Lang and Ensemble—University Museum, 34th and Spruce Sts. All Stravinsky program with the Philadelphia Little Symphony, Robert Mandell, conductor. Mar. 13, 8:30.

ART

The Art Alliance—251 S. 18th St. Watercolors by Milton Avery and oils by Ben Wolf through Mar. 8; group exhibition through Mar. 11; oils and caseins by Margaret Milliken until Mar. 22; prints by college artists-teachers until Mar. 29. Pennsylvania Guild of Craftsmen members' exhibition Mar. 3-27; oils by Paul Zimmerman and Raoul Dufy's books, Mar. 11-Apr. 5; group exhibition opening Mar. 13; oils, caseins and drawings by Crystel Lazo, beginning Mar. 25.

Walter Baum Galleries—Main and Green Sts., Sellersville. Memorial show of Americana and paintings by George A. Newman. Through March.

Robert Carlen Galleries—323 S. 16th St. Paintings, drawings and prints by Bernard Kohn through Mar. 14.

Chester County Art Association—Gay St. and Bradford Ave., West Chester. Mar. 8-22, Harry Dunn exhibition; Mar. 23-Apr. 1, student's show.

Community Arts Center—Wallingford. Opening of exhibition by professional puppeteers. Paintings, prints and puppets. Mar. 8, 3-5 p.m.

Design Corner—298 Levering Mill Road. Oils and prints by Marian Crawford and a special print show in all techniques by Belander, Domjan, Zoe, Spruance, Nelson, Berg, Bookbinder, Kelly and Shulik. Opens Mar. 17.

Scholastic Art Awards Exhibition—Gimbel's (special events area), 9th nad Market Sts. 18th annual exhibit of junior and senior high school students' work in southeastern Pennsylvania. Through Mar. 7.

Levittown Artists Association—Community Hall on Levittown Mall. Sculpture demonstration by Gerd Utescher, Mar. 12 at 8:00 p.m.

Newman Contemporary Art Gallery—1625 Walnut St. Recent paintings by Morris Blackburn. Through Mar. 20.

Norristown Art League—E. Norristown Fire Company Social Rooms, 2830 Swede Road, Penn Square. Cartoons and Graphics by Pete Boyle, artists and television personality. Mar. 10.

Print Club—1614 Latimer St. 20th Annual Color Print Juried Exhibition. Mar. 9-27.

Pennsylvania Academy of the Fine Arts—Broad and Cherry Sts. Fellowship's (alumni) Annual Exhibition of Painting, sculpture and graphics. Opens Mar. 14.

Red Door Gallery—7944 Thouron Ave., Phila. Oils by Arlene Fink Goldstone, water colors by Giovanni Martino and prints by Peter Peone, through Mar. 8. Oils by C. Ronald Bechtle, prints by Edythe Ferris and water colors by Mary Schuenemann, beginning Mar. 17.

P. Grebe Rimmel Studio—406 N. Lewis Rd., Royersford. Adult's show (students) through March.

Carl Schurz Memorial Foundation—420 Chestnut St. Etchings and engravings for three poems by Irene Aronson, Mar. 3-31. Also "Images from the Mass," color woodcuts by Peter Lipman-Wolf. Opens Mar. 16.

"Coptic Art"—University Museum, 34th and Spruce Sts. Exhibition of over 150 pieces of art of Egypt during the early Christian era. Through Mar. 15.

Wayne Art Center—413 Maplewood Ave. Children's show opens Mar. 8.

Woodmere Art Gallery—9201 Germantown Ave. Opening exhibition of sculpture by Stella Elkins Tyler and sculpture, painting and silver by Dr. William J. Coverley-Smith. Paintings by Elsie Coverley-Smith. Opens Mar. 15.

LECTURES

Philip Jessup—Professor of international law speaks in the Meeting House, Swarthmore College, Mar. 8 at 8:15 p.m.

Henry P. McIlhenny—Speaks on Philadelphia silver. Van Pelt auditorium, Philadelphia Museum of Art, 25th and the Parkway. Mar. 8 at 2:30 p.m.

Frances Lichten—Recognized authority in the field will speak of folks arts of the Pennsylvania Dutch. Van Pelt auditorium, Philadelphia Museum of Art, 25th and the Parkway. Mar. 15 at 2:30 p.m.

William Rafsky—"Philadelphia—The Redevelopment Story," The Art Alliance, 251 S. 18th St., Mar. 11 at 5 p.m.

Robert C. Smith—"Rome, Naples, Venice . . . Three Cities, Three Centuries." Art Alliance, 251 S. 18th St., Mar. 13 at 8:30 p.m.

Robert Oppenheimer—Director of Institute for Advanced Studies at Princeton will speak in Clothier Hall, Swarthmore College, Mar. 15 at 8:15 p.m.

Sheldon and Caroline Keck—Conservators of works of art will speak on restoration. Pennsylvania Academy of Fine Arts, Broad and Cherry Sts., Mar. 16 at 8 p.m.

John Canaday—Talks on Modern Art and Tradition. Van Pelt auditorium, Philadelphia Museum of Art, 25th and the Parkway. Mar. 22 at 2:30 p.m.

Waldo Frank—Author, critic and confidante of many well-known writers will speak at the Art Alliance, 251 S. 18th St., Mar. 24 at 8:30 p.m.

UNUSUAL FILMS

Old Fashioned Nickelodeon—Franklin Institute, 21st and the Parkway. Tues. through Fri. 2:00, 4:00; Sat. 1:00, 2:00, 3:00, 4:00; Sun. 2:00, 3:00, 4:00.

Russia, color film. Academy of Music, Broad and Locust Sts., Mar. 6 at 8:30, Mar. 7 at 2:30. Julien Bryan, foreign correspondent, commentates.

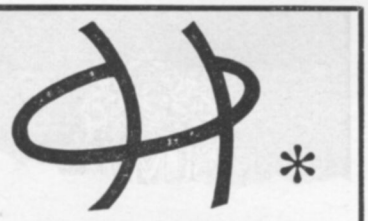
"South Seas Adventure"—Cinerama spectacle. Boyd Theater, 19th and Chestnut Sts. Mon. through Thurs., 8:30; Fri. and Sat. 8:40; Sunday, 8:00; matinees Wed., 2:00; Sat. and Sun. 2:30. LOcust 4-3751.

University Museum—34th and Spruce Sts. "Poetry and Dance," Mar. 1; "Graduation Ball," "Ballet by Degas," and "Ballet Girl," Mar. 8; "Julius Caesar," starring Charlton Heston, Mar. 15; and "Yoshi No Yama" and "The Creative Art of Japan," Mar. 22. All at 3:00 p.m.

Exceptional Films—Franklin Institute (side entrance), 21st and the Parkway. Mar. 19, 8:20 p.m., "Five From Barska Street" (Polish), "A City Decides" (integration in St. Louis public schools), and "Coming Shortly," (satire on movie trailers).

FOR CHILDREN

Children's Theatre Series—Academy of Music, Broad and Locust Sts. Mar. 14 at 2:30 p.m.,



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Mae Desmond Children's Theater production of "Beauty and the Beast."

Children's Concert—Academy of Music, Broad and Locust Sts. Mar. 7 at 11:00 p.m. "Music from Spain and Latin America," Philadelphia Orchestra, William Smith, conducting. Anna Criss Concert Dance Group.

FASHION SHOWS

Gimbel's, 9th and Market Sts. (3rd floor), 6:30 p.m. Mar. 4, Glenhaven suits, Misses Suit Department; Mar. 11, R & K Dresses, Moderate Price Dress Department; Mar. 18, "Ma Mere" Maternity Show, Maternity Department.

"Today in Philadelphia"

As a service to our readers, Bob Bradley goes over up-to-the-minute additions and last minute changes in the TRAVELER'S GUIDE *every Friday morning at 8:25 on "Today in Philadelphia," WRCV-TV on Channel 3.*

SPORTS

COLLEGE BASKETBALL—At the Palestra, 33rd and Locust Sts. First games of all double headers start at 7:30 p.m.; second games start at 9:15 p.m. Mar. 4, Penn-Princeton; Mar. 7, St. Joseph's-Muhlenberg, La Salle-Villanova.

PROFESSIONAL BASKETBALL—Mar. 1, 8:30 p.m., Minneapolis-Warriors, Camden Convention Hall, Haddon and Mickle Sts., Camden; Mar. 5, 7:30 p.m. St. Louis-Warriors, New York-Minneapolis, Arena; Mar. 7, 8:00 p.m., Globetrotters-Hawaiians followed by Cincinnati-Warriors.

PROFESSIONAL ICE HOCKEY—Philadelphia Ramblers—All home games played at the Arena, 46th nad Market Sts., at 8:30 p.m. Mar. 3 Charlotte; Mar. 6, Johnstown.

COLLEGE ICE HOCKEY—Arena, 46th and Market Sts., Mar. 7, University of Pennsylvania-Colgate; Mar. 14, University of Pennsylvania Columbia.

PROFESSIONAL TENNIS—Arena, 46th and Market Sts., Mar. 4, 8:30 p.m. Gonzales, Hoad, Cooper, Anderson and other stars of Jack Kramer's troupe in two singles and one doubles match.

SKI CLUB MEETINGS THIS MONTH—("E" designates membership in U.S. Eastern Amateur Ski Ass'n)

Buck Ridge S.C. (E)—Mar. 19 at 8 p.m., Bywood School, Shelbourne and Avon Rds., Upper Darby, Pa.

Central S.C.—Mar. 12 and 23 at 8:30 p.m., YMCA, 1421 Arch St., Philadelphia.

Franklin S.C.—Mar. 5 and 19 at 8:15 p.m., Sheraton Hotel, 17th St. and Pennsylvania Blvd., Philadelphia.

Jersey Ski'ters (E)—Mar. 4, Moorestown Community House, Moorestown, N. J.

Levittown S.C.—Mar. 10 and 24 at 8:30 p.m., Towne Pharmacy Meeting Room, Five Corners, Levittown, Pa.

Philadelphia S.C. (E)—Mar. 5 and 20, Elkins Park Civic Center, Elknis Park, Pa.

RCA S.C.—Mar. 3 at 8 p.m., Schillig's Black Horse Farms, Black Horse Pike, N. J.

Wissahickon S.C. (E)—Mar. 5 and 17 at 8:30 p.m., School Lane House, 5450 Wissahickon Ave., Philadelphia.

MISCELLANEOUS

Country Fair—Gimbel's, 9th and Market Sts. (auditorium), March 16-20, sponsored by 32nd annual Educational Week for the Blind. Exhibit of work, handiwork, and hobbies. Luncheon served daily, dinner Mon., Wed., & Fri. eves.

Delaware Valley Cat Fancier's Cat Show—Edgley Firehouse, Edgley, Pa. Mar. 14. Fourth annual show. Benefit of Bucks and Montgomery County S.P.C.S. From 10 a.m. until late evening.

Philadelphia Flower Show—Convention Hall, 34th and Convention Ave., Mar. 9-14. One of the largest exhibitions of its kind in the world, featuring gardens by the nation's outstanding flower growers.

PLACES OF INTEREST

PHILADELPHIA

Academy of Natural Sciences, 19th St. on Franklin Pkwy. Life-like displays of moose, buffalo, predatory animals, birds, set in natural habitats. Fossils through the ages. Live animal and insect demonstrations, including Elmer, scene-stealing Brazilian monkey. 2 p.m., Sat., 2 and 4 p.m., Sundays. Open weekdays 10 to 5, and Sun. 1 to 5. Adults, 50¢; children, 25¢; group rates available.

American Swedish Historical Museum, 1900 Pattison Ave. Historical and cultural materials dating from 17th century Swedish settlement in America to the present. Permanent exhibits of costumes and craft of Sweden; extensive stock of literature on Swedish Americana. Open weekdays 10 to 5, free. Sat., Sun., and holidays 1 to 5, 25¢.

Aquarium, Schuylkill River below the Art Museum. Inhabitants of the sea kingdom in glass-fronted tanks; giant turtles, alligators, exotic fish, giant squid, sharks and eels, and many other forms of animal and plant life. Open Wed., Thurs., Fri. 9 to 4:30, and Sun. 9 to 5.

Atwater Kent Museum, 15 S. 7th St. Philadelphia history from Indian days to the present, including rare newspapers, posters, magazines, and folk exhibits of Americana. Open weekdays 9 to 5, and Sun. 2 to 5.

Bartram Park Gardens, 54th and Eastwick Sts. First U.S. botanical gardens, started in 1728 by John Bartram, self-taught botanist. Trees from all over the world are planted here; the park was a favorite resort of Franklin and Washington. Open daily, except Sat., 8 to 4:30.

Benjamin Franklin Institute, 20th St. on Franklin Pkwy. Action exhibits which you operate. Play tic-tac-toe against an electronic brain; walk through the "human heart"; record your voice; see man-made lightning. Open weekdays, except Mon., 12 to 5, and Sat. 10 to 5.

Betsy Ross House, 289 Arch St. Quaint, authentically furnished, 18th century home of the woman commissioned by Congress to make the first American flag. Open daily 10 to 4:30.

Carl Schurz Memorial Foundation, 420 Chestnut St. Originally the Old Customs House, this building now contains an interesting collection of German art. Open weekdays 9 to 5.

City Hall, Broad and Market Sts. Guided tours through reception room, city council chambers, police radio room, and City Hall tower (latter is closed weekends till spring). The tower observation platform, 550 feet up, offers excellent view of Greater Philadelphia. Open 9 to 4:30.

Christ Church, 2nd St. between Market and Arch Sts. Founded in 1695. Washington and other Revolutionary leaders worshipped here. Seven signers of the Declaration of Independence, including Franklin, are buried in the church yard. Open daily 9 to 5.

Commercial Museum, 34th St. and Convention Ave. Panorama of Philadelphia today and plan for 1984. Exhibits of American and foreign commerce and culture. Current features are "Contemporary Danish Design" and "Glass Around the World." Open weekdays 10 to 5, Tues. until 10 p.m., and weekends 1 to 5.

Elfreth's Alley, from Front to 2nd Sts., north of Arch St. One of the nation's oldest streets, quaint and cobble-stoned, bordered by houses dating back to 1690.

Fairmount Park, both sides of the Schuylkill River. Second largest city park in the world (nearly 4,000 acres) offers boating, horseback riding, hiking; dining at Valley Green Inn (along the Wissahickon Creek at upper end of the park).

Fels Planetarium, feature of Franklin Institute (20th St. on Franklin Pkwy.). "Sky tours," with lectures on the stars and planets. March's program: "Planets on Parade." Lectures at 3 every day except Mon., and at 8 p.m. on Wed. and Fri.

Gloria Dei Church, 927 S. Water St. The oldest church in the city, built in 1700. Also known as the Old Swedes Episcopal Church. Open daily 9 to 5.

Historical Society of Pennsylvania, 1300 Locust St. Many personal possessions of Penn, Franklin, Lincoln, and Washington; also rare books and manuscripts, and paintings by early American artists. Open Mon. 1 to 5, and Tues. through Fri. 9 to 5.

Independence National Historical Park, comprising approximately five city blocks, is now in process of restoration. Focal point of this project is Independence Hall, the handsome yet unpretentious birthplace of our Constitution and home of the Liberty Bell; Congress Hall, first capitol of the United States and Carpenter's Hall, meeting place of the first Continental Congress. Buildings and information center at 6th and Chestnut Sts. are open daily 8:45 to 5:15.

Japanese House, Lansdowne Dr. at Belmont Ave. Structure patterned after 17th century models, with adjoining teahouse, garden, pool, and waterfall (open all winter). Open weekdays, except Mon., 10 to 4, and Sun. 1 to 5. Admission, 25¢.

Museum of Art, 25th St. on Franklin Pkwy. Newly opened Decorative Arts wing has exhibits of rare American furniture, silver, and china. Collections of modern, medieval, and renaissance art; European and American period rooms; Gothic chapel, and Indian temple. Open daily 9 to 5.

Mutter Museum, 22nd St. above Chestnut St. Founded in 1849. Contains many exhibits, including casts of original Siamese twins and a skeleton of a 7′ 6″ giant. Open weekdays 9:30 to 4.

Pennsylvania Academy of the Fine Arts, Broad and Cherry Sts. Primarily American art, with variety of contemporary works. Closed March 2-12. Reopens March 14 thru April 12 with "Fellowship's" (Alumni) Annual Exhibition, Paintings, Sculpture and Graphic. Open Tues. through Sat. 10 to 5, and Sun. 1 to 5.

Pennsylvania Hospital, 8th and Spruce Sts. This was the first hospital in the United States, founded in 1751 through the efforts of Benjamin Franklin.

Powel House, 244 S. 3rd St. One of the most beautiful pre-Revolutionary homes, later used by Philadelphia's first mayor. Now restored and open daily, except Sun., 10 to 5.

Rodin Museum, 22nd St. on Franklin Pkwy. Collection of recasts and original sculpture of Auguste Rodin is second only to that in France. Open weekdays and Sun. 9 to 5.

Tour of Industries, Greater Philadelphia. Chamber of Commerce, community relations dept., arranges conducted tours. For parties of five or more, call PE 5-9320.

University of Pennsylvania Museum, Spruce St. below 34th St. Treasures from the Royal Tombs of Ur, a Ming vase, an Egyptian mummy, and other displays, many collected during expeditions by the museum's staff. Also free film and concert programs. Open Tues. through Sat. 10 to 5, and Sun. 1 to 5. Until March 15: "Coptic Art." Starting March 21: The Darwin Exhibit.

U.S.S. Olympia, end of Race St., Pier 9. Historic flagship of the Spanish-American War. Also carried America's first Unknown Soldier home from Le Havre, France, in 1921. Open Tues. through Sat. 10 to 5, and Sun. 12 to 6. Adults, 50¢; children, 25¢ (those under six, free).

Zoological Garden, 34th St. and Girard Ave. 2,000 mammals, birds, reptiles, many in natural surroundings. Visit Monkey Island; see colorful exotic birds, temperamental llamas, members of nearly extinct mammalian species. Open daily 10 to 5. Adults, 75¢; children, 25¢.

BUCKS COUNTY

Bucks County Historical Museum, Doylestown. Vast collection of "Tools of the Nation Maker," assembled by Dr. Henry Chapman Mercer (1856-1930) during his life-long research in ethnic anthropology. Also a treasure house of source material on history of this area. Open weekdays 9 to 5, and Sun. 1:30 to 5:30.

Mercer Fonthill Museum, Doylestown. Houses Dr. Mercer's private art and antique collections. The building itself is worth seeing for its unusual architectural design.

Mercer Tileworks, behind Mercer Fonthill Museum. Displays ceramics made by a secret process handed down by word of mouth from one generation to the next. Open weekdays 9 to 4:30.

Pennsbury Manor, on Delaware River between Morrisville and Bristol. Home and gardens of William Penn, beautifully reconstructed. Open daily 10 to 4:40. Admission 50¢; children under 12, free.

Washington Crossing Park, on Rte. 32 outside Washington Crossing. Commemorates Washington's crossing the Delaware River to capture Trenton in 1776. Tower on Bowman's Hill marks spot where lookouts were stationed. Open weekdays 10 to 5, and Sun. 1 to 5.

MONTGOMERY COUNTY

Audubon Shrine and Wild Life Sanctuary, Pawling Rd., Audubon, near Valley Forge. The first home of John James Audubon, famous naturalist, in this country was Mill Brook, now restored. Open daily 10 to 5.

Valley Forge State Park, near Valley Forge interchange on Pennsylvania Turnpike. Site of Washington's winter encampment during 1777-78. Over 2,000 acres, with picnic grove near Fort Hunter and observation tower at Mt. Joy. Also includes:

Washington's Headquarters, built in 1758, containing numerous relics and furniture.

Washington Memorial Chapel, on Rte. 23, where many U.S. presidents have worshipped and listened to the National Carillon.

Wedgwood Museum, 246 N. Bowman Ave., Merion. Buten's collection of more than 3,000 items from the Wedgewood potteries—1759 to the present. Open Tues., Wed., and Thurs. 2 to 5.

CHESTER AND DELAWARE COUNTIES

Brandywine Battlefield, Rte. 1 near Chadds Ford. Restored headquarters of Washington and Lafayette; furnishings of Revolutionary period. Open Fri., Sat., and Sun.—noon to sundown.

1704 Brinton House, on old West Chester-Wilmington Pike, ¼ mile south of Dilworthtown. Magnificently restored early American house. Open Tues., Thurs., and Sat. 2 to 5; closed holidays. Admission 50¢. Call OWen 6-4755 to arrange for guides.

Chester County Historical Society, 225 N. High St., West Chester. Library and museum with excellent collections of articles of local origin. Open Mon. through Sat. 1 to 5, and Wed. evening 7 to 9.

David Townsend House (1787), 225 N. Matlack St., West Chester. Beautifully restored home, furnished with authentic examples of classic and Empire items from the Chester County Historical Society. Open Tues., Thurs.,

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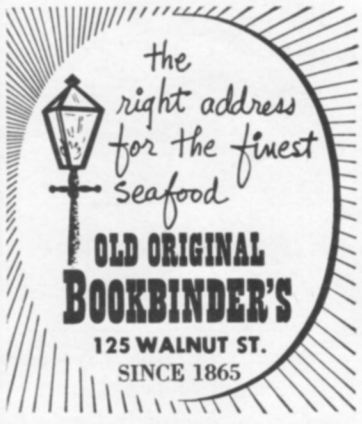

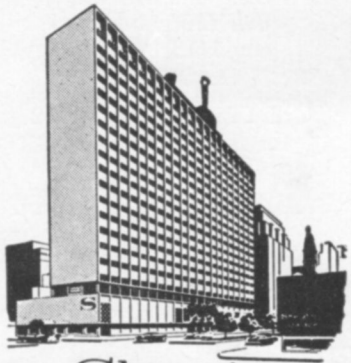

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and Sat. 2 to 5. Admission 50¢ Call OWen 6-4755 to arrange for guides.

Delaware County Historical Society, 410-12 Market St., Chester. Library and museum containing interesting local collections.

Hagley Museum, Barley Mill Rd. at Brandywine, Wilmington, Delaware. Depicts colonial industry along the Brandywine in dioramas and models. Open weekdays, except Mon., 9:30 to 4:30, and Sun. 1 to 5.

Longwood Gardens, Kennett Square, Pa. Arboretum and flower gardens, Italian water garden with beautiful fountain and pools. Open air theater for summer productions, with unusual water curtain and stage fountains. Large conservatory with 3½ acres under glass devoted to outstanding floral displays throughout the year. Open every day 11 to 5.

DINING OUT

These listings represent some of the many fine places to eat in this area. If readers care to call others to our attention, we will be delighted to check them for future inclusion.

Note that no liquor is served in Pennsylvania on Sunday, while New Jersey enjoys local option. All restaurants are open for both lunch and dinner unless otherwise stated.

*Closed Sunday **Closed Monday

PHILADELPHIA HOTELS

Adelphia, 13th and Chestnut Sts. Fast, efficient service in the attractive English Grille. Closed here on Sat. and Sun. The Cocktail Lounge is open until midnight, and is a nice place to relax after theater. RIttenhouse 6-3000.

Barclay, 18th St. at Rittenhouse Sq. World famous chefs at their continental best make the beautifully decorated main dining room one of the more enjoyable places for lunch or dinner in the city. Everything is a la carte, reservations are advisable. View the ever-changing panorama in the Square from the Cocktail Lounge, an oasis for an excellent martini. KIngsley 5-0300.

John Bartram, Broad and Locust Sts. It's hard to stump the fabulous Bartram chefs with any request . . . frogs' legs, snails, pheasant are all in a day's work. Standard fare is also superbly prepared, the menu is all a la carte. Any meal here is a gourmet's treat. The cocktail lounge is intimate and quiet, a nice spot after a busy day. KIngsley 6-1100.

Belgravia, 1811 Chestnut St. A turn-of-the-century hotel still serving old Philadelphia families. Known for the traditional pepperpot soup and chicken dishes. Gates presides, and Eddie, bartender for the past 14 years, makes a superior martini. Harvard Club of Phila. located here. RIttenhouse 6-9300.

Bellevue-Stratford, Broad and Walnut Sts. Steeped in fine old Philadelphia tradition, the famous Stratford Garden features an excellent cosmopolitan cuisine . . . Shrimp Bellevue and Duck Sauterne just two wonderful items from an extensive menu. Lou Chaiken entertains daily at the supper hour. The popular Hunt Room Bar and Grille a fine mid-day refuge. Delicious hot and cold hors d'oeuvres in the sophisticated Viennese Cocktail Lounge. PEnnypacker 5-0700.

Benjamin Franklin, Chestnut at 9th St. The Garden Terrace serves a Continental Buffet on Wed. and Thurs. evenings and an excellent variety of dishes at all times. Let Marcel make suggestions. In the Garden Terrace, an all-you-can-eat special on weekdays—Mon. and Tues., beefsteak, Wed. and Thurs., Smorgasboard, and Fri. Seafood and Newburg or beefsteak. The Restaurant on the Mall serves good food at reasonable prices. WAlnut 2-8600.

Drake, 1512 Spruce St. Pleasant dining in the Spruce Room, known for its planked steak, old wines and French specialties. The Sir Francis Cocktail Lounge* is distinctive, with low lights and quiet atmosphere. Organ music nightly. KIngsley 5-0100.

Essex, 13th and Filbert Sts. The Essex House is a busy noontime spot, with a really good Lindy-type menu . . . pastrami, corned beef, hot and cold roast beef sandwiches. Either lunch or dinner is well-prepared in the main Essex Dining Room. Both rooms are closed Sat. and Sun. LOcust 7-6300.

Penn-Sherwood Hotel, 39th and Chestnut. Because of its proximity to the Penn campus, this is quite a popular spot with the college crowd—very lively and gay. The Dining Room closes at 9 p.m. and is open Sunday. The Persian Room* is open until 1 a.m. . . . features Tonio Cortese Trio. Dancing 9-1. The Chess Bar is a famous West Philadelphia meeting place. EVergreen 6-9000.

Sheraton, Penn Center, 17th and Penna. Blvd. Philadelphia's newest hostelry. The Cafe Careme* is French and very elegant . . . dinner music and dancing with the Dave Stanky Trio nightly. Cheshire Cheese Chop House has a marvelous tankard-and-ale atmosphere, and is "for-men-only" until 2:30. Piano ramblings here in the evenings. Cocktails in the Indian Queen and Town Room Lounge. LOcust 8-3300.

Sylvania, Juniper and Locust Sts. The cheerful and attractive Sylvania Dining Room serves good, down-to-earth food, has just initiated a nightly Smorgasbord buffet designed to appeal to the most jaded appetite. Sliced prime sirloin steak is a specialty here. The Ritz Lounge* a pleasant cocktailing spot. PEnnypacker 5-7200.

Warwick, 17th St. at Locust. Popular with theatrical folk and all others who appreciate fine food. The Warwick Room* features dancing to Lenny Herman's dance band. Embassy Room has the continental air. Try their justly famous shrimp Lamaze. Men take over the Coach Room* bar until 7 p.m. except on Fri. and Sat. PEnnypacker 5-3800.

RESTAURANTS AND SUPPER CLUBS

The Embassy*, 1511 Locust St. A cozy and intimate room hiding behind a rather formal name. Exceptional Chinese and French cuisine. Mario Mira and Hilda Simmons entertain warmly at double pianos during this breezy month of March. Call Mr. King for reservations. PEnnypacker 5-5305.

Celebrity Room, 254 S. Juniper. Good food, danceable music and an offering of really good night club talent all make this one of the better night spots in the area. February 21 through March 7, Myron Cohen; March 9-21, Dick Shawn. Closed Holy Week. PEnnypacker 5-1511.

The Latin Casino, 1309 Walnut St. Chinese and American fare combined with top-notch entertainment. March 2-11, Abbe Lane and Xavier Cugat's Orchestra. March 12-21, Pearl Bailey Show. March 23-28, The 3 Stooges and Damita Jo. Call Barney for reservations. KIngsley 5-3373.

C'est la Vie*, 1418 Spruce St. For an evening on the town—either early or late dancing, dining and entertainment. French cuisine the specialty—Chinese fare an added attraction on Wednesdays. Quiet piano and guitar in the Lounge Bar. KIngsley 6-1418.

Saxony*, 1227 Walnut St. If you're theater-bound, just ask for Jack and he'll see to it that nothing will appear hurried but you'll make the curtain. Wonderful anytime for steak and roast beef. MArket 7-6175.

Capri*, 1523 Locust St. Small but glossy, with menu accents on Italian and Chinese specialties. Try the Sportsman's Dinner of roast pheasant. Snug bar pigeonholed downstairs. Sophisticated and popular. KIngsley 5-1920.

L'Aiglon Cafe, 256 S. 20th St. A tiny oasis, loved for its good food, owned and operated by the Bottis family for the past 30 years. Continental dishes range through game in season, filet of sole Marguery, prime beef and steaks, veal saute Marengo to chicken Tetrazzini. Open seven days, noon to 9:30 p.m. LOcust 7-9690.

Three Three's*, 333 S. Smedley St. Favorite haunt of Philadelphia long-hairs. Located on enchanting old street. Excellent food and liquors served in a string of small rooms lined

with work of local artists. PEnnypacker 5-0667.

Helen Sigel Wilson's*, 1523 Walnut St. Intimate and casual spot with a touch of Main Line glitter. Excellent food and cocktails, under the aegis of one of America's leading women golfers. Closes at midnight. LOcust 7-0261.

The Glass Door*, 254 South 15th St. Small and intimate. A favorite with the theater crowd. A good dinner spot with superior steaks. Reservations advisable. KIngsley 5-9805.

Kuglers. Widener Bldg., 1339 Chestnut St. Very superior cuisine, especially in the seafood department. (Tangy snapper soup, back fin crab, seafood platters.) A fine place for a leisurely meal. LOcust 7-2140.

Old Original Bookbinders, 125 Walnut St. Close to the waterfront since 1865. Pick your own lobster right from the tank. Extravagantly wide range of seafood dishes, as you like them. Closes 10 p.m. WAlnut 5-7027.

Arthur's Steak House, 216 Chancellor St., near Independence Hall. Enthusiasts for "rare" and "medium" are devoted regulars, since every order is done to their own taste. Open until 2 a.m. MArket 7-8628.

Frankie Bradley's, Juniper and Chancellor Sts. Loved by actors and headliners. Planked steaks and lobsters are specialties, also Frankie's good company. Closes 2 a.m. KIngsley 5-4350.

Lew Tendler's, 227 S. Broad St. Headquarters for the sports crowd. Favored for its steaks, and lobsters. Closes 2 a.m. PEnnypacker 5-1802.

Jesse's 2200 Walnut St. Wide variety of dishes, and the only place in town for Japanese sukiyaki (a delight!) cooked at your table. No liquor. LOcust 7-8868.

Tarello's, 1621 Chestnut St. A rare combination of unusually good Italian food in a Spanish atmosphere. The Matador cocktail lounge is unique in every way—and Victor's meat ravioli, delicious! LOcust 7-9001.

Longchamps, Walnut at 18th St. A name synonymous with good food for many years. A pleasant atmosphere in which to enjoy well-cooked, well-served meals. Located near the better specialty shops. KIngsley 5-5281.

Russian Inn, 1233 Locust St. Kasha, blintzes, borscht, other Old World dishes and American cuisine in the haunt of the New York and Hollywood stars. Charming Russian atmosphere. Established 36 years. KIngsley 5-4423.

Stouffer's, Penn Center, 16th and Pennsylvania Blvd. American antiques have been used to furnish the elegant rooms: Fairmount, Plaza, Lantern Landing, Tack Room, Time Counter, Greene Countrie North and South. Open every day but Sunday, 7:00 a.m. to 10:00 p.m. LOcust 8-5985.

Kelly's, 5 S. Mole St. Fine sea food since the early 1900's. Oysters any time of the year. Be sure to see collection of unusual oyster plates. LOcust 7-8398.

Hespe's*, 28 S. 16th St. Should your appetite hanker for good German cooking, call Emil for your reservation. Sauerbraten, Schnitzel Holstein, and pigs' knuckles with sauerkraut are a few of their many items. LOcust 7-8463.

Benny the Bum's*, 1321 Locust St. Delicious steaks and lobsters served in the enjoyable and distinctive atmosphere of a converted old Philadelphia mansion. KIngsley 5-2208.

Shoyer's, 412 Arch St. Philadelphians and visitors alike have favored this excellent eating spot for over 75 years. It's noted particularly for pot roast, potato pancakes, and roast duck. MArket 7-8800.

Bookbinder's Seafood House, 215 S. 15th St. Their crab meat, Lobster Coleman, and "Booky's Baked Crab" are "musts" for seafood lovers. Operated by third-generation descendants of famous Bookbinder family. KIngsley 5-0184.

1918 Chestnut St.* An inviting atmosphere in which to enjoy American cooking at its best. Host Bob Sigel always on hand. LOcust 7-1011.

Donoghue's*, 62nd & Walnut Sts. Wonderful atmosphere of "history was made here." Excellent snapper soup and triple-rib lamb chops. Bar room has original bar from Chicago Exposition of 1897. A little far out, but worth the trip. GRanite 2-9704.

P.M.*, 131 South 13th St. Favorite haunt of the advertising fraternity. Wonderful Italian food. Open till 2 a.m. WAlnut 5-6633.

The Prime Rib, 14 S. 15th St. As the name would indicate, here is the place for excellent prime ribs of beef, steaks, chops. Open every day 'til 1 a.m.. Sun. until 10. Good bar. RIttenhouse 6-4144.

Algiers*, 2201 Parkway. Intimate and relaxing atmosphere. Diversified menu specializing in Caesar salads, Crepes Suzettes, Cherries Jubilee; feather-touch piano ramblings in the background. LOcust 4-4750.

Hoffman House, 1214 Sansom St. A la carte only—delicious German cooking—game in season, superbly served. Imported German beer. Gourmet's heaven. WAlnut 5-2772.

The Madison House, Presidential Apts., City Line Ave. Beautifully located in a modern apartment building overlooking Fairmount Park and Philadelphia's skyline. Large choice of foods, well prepared. GRanite 3-8200.

Black Horse Tavern*, 5020 City Line Ave. Enjoy "just right" roast beef, broiled-in-butter flounder, and lobster tails in this converted estate house. Golf trophies won by the owner much in evidence behind the bar. Piano ticklings Wed., Fri., and Sat. GReenwood 3-4410.

Fisher's, 3545 N. Broad St. Popular seafood house in North Philadelphia. Only place we know where you can get nine kinds of seafood on one platter. Beer only. RAdcliff 5-7591.

Beck's on the Boulevard*, Roosevelt Blvd. & Rising Sun Ave. Old English decor in which to enjoy a variety of seafood. Other specialties include steaks and chops. MIchigan 4-9535.

Bradley Country Tavern. Rte. 73 off Roosevelt Blvd. Enjoy excellent food in a tranquil, country atmosphere. Crab meat-stuffed jumbo shrimp a specialty. DEvonshire 2-7575.

BUCKS COUNTY

Homestead of Lavender Hall, Rte. 532, Newtown. A touch of old Colonial elegance in this modern world. Southern fried chicken a specialty, also Shrimp Creole and delectable pecan pie. Buffet luncheon Wed. and Sat. Buffet dinner Wed. and Thurs. WOrth 8-3888.

Temperance House, Newtown. Really good home-style meals are served here and have been, since Colonial days. "Beer only" is the rule in their pleasant Grille Room. WOrth 8-3341.

Goodnoe Dairy Bar, Intersection Rtes. 532 and 413, Newtown. Famous for that marvelous homemade Toll Gate Ice Cream. A nice place to go for simple meals and informal snacks. WOrth 8-3771.

Buck Hotel*, Intersection Buck Rd., Bustleton and Bridgetown Pikes, Feasterville. Since 1735, one of the most famous eating places in the area. Call John in advance to order their unusual Paella. Excellent place to hold private parties. ELmwood 7-1125.

Washington Crossing Inn**, Rte. 32, Washington Crossing. An excellent restaurant where you can enjoy braised spare ribs before a roaring fire. The food is equally good in the formal dining rooms or in the original old kitchen. HYatt 3-6677.

Whitehall Hotel, South State St., Newtown. Simple, good food at all times and interesting late snacks and platters. Enjoy the John

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Foster murals in the Windsock Lounge. The historic Stag Bar is one of the few of its kind left. WOrth 8-8981.

Old Anchor Inn, Rte. 413 at the intersection of Rte. 232, Wrightstown. Hard to improve on their roast beef or homemade cheese-cake. Terrace and Hunt rooms available for large groups. LYnwood 8-7469.

Jack Hansen's Inn*, West Trenton Ave., Morrisville. Unusually good food cooked to your order. Background music in the Silhouette Cocktail Lounge. CYpress 5-5179.

Rock Run, Rte. 1 at intersection of Rte. 13, near Morrisville. A new and luxurious supper club, featuring fine food, soft lights and softer music. Excellent bar, and large banquet facilities. CYpress 5-2200.

Jerry's, at the Calhoun St. Bridge, Morrisville. Some of the best charcoal-broiled steaks, chops or hamburgers ever made and the cheese-cake is superb. Lunch and dinner car service, too.

Keystone Hotel*, Mill and Bath Sts., Bristol. Excellently prepared Italian-American dishes a specialty. Good for late evening snacks. Bar open till 3 a.m. STillwell 8-5276.

O'Boyle's Ice Cream Island, Bristol. Delicious home-made ice cream has made the name famous, but the seafood and steaks are good here, too. STillwell 8-3882.

Buckingham Room, Bristol Motel, Green Lane and Rte. 13, Bristol. A nice place to go in the evening for a late snack, good food at all times. Fine array to choose from at the new Sunday buffet.

La Casa Deli, Levittown Shopping Center. A connoisseurs delicatessen department, serving the best corned beef sandwiches within the area. Enjoy good music in the new dining room, The Lodge. WIndsor 6-9839.

Pennsbury Inn*, Bordentown and Ferry Mill Rds., near Pennsbury. Always good food in the Candlelight Dining Room. Try the new Wednesday buffet. CYpress 5-5984.

Dutch's Diner, Rte. 611, Willow Grove. Open 24 hours a day, every day. Good country food and fast, competent service for the hungry wayfarer. OSborne 5-1570.

Warrington Inn,** Rte. 611, Warrington. Famous for fine seafood. Spacious rooms for private parties. Vincent will give you a cordial welcome. DIamond 3-0210.

Bill Dino's Fireside Inn, Rte. 263, Hatboro. Delicious scampi and lasagna. A good spot for a long, leisurely meal. A well-tended bar, loaded with Old World charm. Closed Tuesdays. OSborne 5-9893.

Doylestown Inn, Doylestown. One of the County's old favorites, flourishing under new management. Steak dinners a specialty. Competent service in the Country Kitchen, quiet and intimate in the Jug-in-the-Wall downstairs. FIllmore 8-2474.

Bucks County Inn, 60 N. Main St., Doylestown. Now under management of Jack and Lois Morgan. Enjoy your favorite drink before the open hearth at "the Inn with an atmosphere."

Country Side Inn*, Rte. 611, 1½ mi. N. of Doylestown. A distinguished country Inn specializing in authentic Sauerbraten (hard to find these days), pot roast, and potato pancakes. Good cocktails served. FIllmore 8-9301.

Conti Inn*, Cross Keys. Famous and historic inn, having no trouble living up to its excellent reputation today. Try Walter's Caesar salad, or succulent roast beef, receive a warm greeting from one of the Conti hosts at the door. Excellent bar. FIllmore 8-9364.

Playhouse Inn*, New Hope. Nationally famous, ever popular, always delightful. Marvelous Polynesian and French cuisine. Mickey Palmer's Orchestra on the stand, playing for dancing Fri. and Sat. evenings. A most convivial atmosphere in the bar. VOlunteer 2-2035.

Tow Path House,** New Hope. Down the stairs, beside the canal, to dine beside the glowing fireplace. Unusually good food, excellent cocktails, and a delightful atmosphere. VOlunteer 2-2784.

Logan Inn*, New Hope. Picturesque old country inn with a friendly, informal and well-tended bar. The emphasis is on comfort and hearty cooking for the local citizenry and travelers alike. VOlunteer 2-2789.

Albert's Coffee Shop,** New Hope. Authentic Swiss dishes prepared by host, Albert. The onion soup is a meal in itself, and the homemade chocolate cake is better than ever. VOlunteer 2-5426.

Black Bass, Lumberville. Roast duck just one of many gourmet dishes prepared to perfection, and served in fascinating 18th century surroundings. Intimate cocktail room downstairs, with antique bar once used in Maxim's in Paris. AXtel 7-3071.

The Cartwheel Inn*, Rte. 202, New Hope. Superior cuisine in the competent hands of Monsieur Richard, European service with an extra flourish. Everything done to order . . . anything ordered is well-worth the short wait. Small bar downstairs. VOlunteer 2-2182.

Stone Manor House*, Rte. 202, Buckingham. Attractive bar serving delicious drinks. Steaks a specialty in the softly lit Mask Room. Piano ramblings nightly. PYramid 4-7883.

Cuttalossa Inn, River Rd., between Centre Bridge and Lumberville. Warm and inviting before the open fire places in any one of the three dining rooms. Good food, marvelous hot homemade breads and pastries, and a soothing waterfall. AXtel 7-8985.

Meyer's Restaurant, Quakertown. Features nonfancy but reasonably priced good dining. KEystone 6-4422.

Benetz Inn,** Quakertown. The byword here is "A good meal at any time." The surroundings are pleasant, the menu interesting. KEystone 6-5315.

Fireside Drive-In, Quakertown. Tray and car service provide charcoaled franks, steaks for the hurried driver. Good service, good food. KEystone 6-9908.

Trainer's Restaurant, Quakertown. Attracting diners from miles around, famous for its excellent food for either a long leisurely dinner or a quick meal. Organ music in the attractive bar. KEystone 6-4375.

Delaware Oaks,** Riegelsville. Fine food with a continental flavor. The family will appreciate the excellent sauerbraten. RIegelsville 3-9094.

Ferndale Hotel, Rte. 611 between Riegelsville and Doylestown. Operated as an inn since the turn of the century, still serving the same fine food. Country hams from nearby farms, home-baked cakes and pies. FErndale 2-5511.

Pipersville Inn,** Pipersville. Good Penn-German cooking served in a home-type atmosphere by the famous Brugger family. Congenial bar. ROger 6-8540.

Four Winds Tavern,** Rte. 611, Revere, N. of Ottsville. Dine by the open fire on good steaks or chicken-in-the-basket.

Perosa Inn,** Line Lexington. For pleasant and enjoyable Italian dishes; good spaghetti and clams or meat balls; try this restaurant.

Goldie's Restaurant, Dublin. Good daytime meals for the wayfarer. Home cooked beef pot pie a treat. CHerry 9-3686.

Indian Rock Hotel, River Road, Upper Black Eddy. A charming and secluded spot for good dining, excellent drinks. Dancing on Sat. nights. Open 'til 2 a.m. Upper Black Eddy 5-5767.

Haney's on the Hill, Upper Black Eddy, ½ mi. off Rte. 32. The most enormous servings of really good food. Delicious homemade blueberry muffins, tender ham and turkey. Breathtaking view of the Jersey Palisades across the Delaware. Upper Black Eddy 5-8782.

MONTGOMERY COUNTY

Yorktown Inn*, Elkins Park. A fine place for wedding parties and banquets, or for dancing Monday, Wednesday, Friday. Music every night, Charlie Squires a favorite at the piano in the bar. TUrner 7-2318.

Fort Side Inn*, Whitemarsh. Elegant for parties, dining. Try Crab Mornay, devilled. Music every night 'til 2; Jimmy Seymour's orchestra on weekends. ADams 3-3997.

General De Kalb Inn*, Rte. 202 north of Norristown. Known for their good food. Rooms for parties. Can't go wrong here on steaks or lamb chops. BRandywine 2-1620.

Pike Restaurant, Rte. 309 at Springhouse, 2 miles north of Ambler. Chef calls each dish a specialty, and we agree. Trucks and Cadillacs stop here 7 a.m. to 10 p.m. open after midnight Fri. and Sat. MItchell 6-2981.

Cross Roads Motel, Rte. 202, 3 miles north of Norristown. Prices on the high side but so is the quality of the food. Driftwood Room*, open till 10 p.m. has a four piece combo for late diners on Fri. and Sat. nights. BRoadway 9-1250.

Kaufman House, Sumneytown Pike, Sumneytown. The unusual is a daily occurrence in this charming old-fashioned hotel. Roast raccoon, rattle snake meat, bear chops, moose and buffalo steaks take their place with excellent every-day fare. Beer from fifteen different countries an added attraction.

Collegeville Inn, intersection Germantown and Ridge Pikes on Rte. 422. Smorgasbord Tues., Wed. and Thurs. dinner and Mon. and Fri. luncheon. Sunday noon to 8 p.m. Mighty good food. HUxley 9-9515.

Casa Conti,** Rte. 611 and Jenkintown Rd. Glenside. Good American cooking. Open daily, except Monday, 12-9. TUrner 4-4448.

Old Mill Manor House, Ambler. Virginia ham, sirloin, club steak, seafood—your difficulty is to choose. Open 12 to 7:30. MItchell 6-1611.

Blue Bell Inn,** on Rte. 73. Old coach inn is now a haven for the gourmet. Shrimp Lamaze a specialty. Open noon to midnight. Reservations advisable. MItchell 6-9954.

Blue Horse Tavern. Rte. 73, Blue Bell. Frank and Eddie's attractive, well-run establishment featuring steaks, fine martinis. MItchell 6-9984.

Royal Oaks, Ambler. Steaks are a specialty. Dine any day from 4 p.m. to closing where you may relax to the soft strains of piano ramblings. Make reservations, with Mrs. Brooks, the manager. MItchell 6-1330.

Broad Axe Hotel, Skippack and Butler Pikes. Shiskebab and seafood are suggested when you dine at this charming place, built in 1685. Call Archie for reservations. MItchell 5-1997.

Howard Johnson's, Bethlehem Pike, Ambler. One of the many good restaurants in this chain, featuring the famous 28 flavors of ice cream. MItchell 6-1514.

Sunken Gardens, Wyncote. Dinner music every evening, followed Wed. through Sat. evenings by dancing from 9 to 1. Prime ribs of beef and oh, so tender lobster have made this a popular spot. TUrner 4-9217.

Crossroads Tavern*, Centerville. Monsieur Bien, who owns this perfectly delightful place, gives each guest's selection his personal supervision. He specializes in delectable French items. MUrray 8-2348.

Whitpain Inn, Center Square. Rte. 73 (½ mile east of 202, 5 miles west of 309). Excellent meals cooked to order. Cocktail lounge has a most relaxed atmosphere. Rooms for small parties. Weekdays from 11:30 a.m., Reservations. MItchell 6-2425.

The School Inn, Rte. 309, north of Ambler. Lovely old country inn built in 1860 specializes in home-cooked foods, plus home-baked cakes and pies. MItchell 6-9891.

Witchwood Farms, R.D. 1, North Wales. Home

cooked food, homemade ice cream and fresh dairy products. ULysses 5-4350.

Old Mill**, Old York & Horsham Rds., Hatboro. In this old mill, new management is serving oustanding food highlighted by its steaks and fried chicken. OSborne 5-9919.

Roslyn Inn, 1178 Easton Rd., Roslyn. Enjoy well-prepared food with the soothing strains of organ music in the background at dinner time. Prime ribs of beef a favorite here. TUrner 4-1679.

William Penn Inn, Rte. 202 at Sumneytown Pike, Gwynedd. Est. 1714. Open daily for lunch and dinner. Specialty of the house—Snapper Soup. Your favorite drink at the Curly Maple Bar. Banquet accommodations 40 to 400 in the Coach and Carriage Rooms. OXbow 9-4684.

MAIN LINE

The Tavern*, Montgomery Ave., Bala-Cynwyd. Good food and generous helpings have been Bill Everhart's strong point for the past 25 years. Roast beef, steaks and seafood are specialties. Open from 4 p.m. till 2 a.m. MOhawk 4-3002.

Charlie Hess'*, Montgomery Ave., Bala-Cynwyd. Popular cocktail spot serving good food as well. Piano music Wed., Fri. and Sat. Charlie will make you welcome. MOhawk 4-9167.

The Cynwyd*, 5 City Line Ave., Bala-Cynwyd. An excellent choice for good drinks, steaks "that" thick, and a large variety of Italian dishes. Specially recommended for diners who prefer intimate lighting. MOhawk 4-9116.

Langerman's, 915 Montgomery Ave., Narberth. A fascinating Polynesian and Chinese after-dinner menu, and an extraordinary drink list well-worth looking into. All the lobster tails you can eat Tuesday nights. MOhawk 4-0128.

Weber's, Narberth. Lots of warmth in this wonderful, diet-ruining place on Montgomery Pike. Food prepared with special care. Hours noon to 2 a.m. MOhawk 4-2474.

General Wayne Inn*, Montgomery Pike, Merion. Excellent service and food in pleasant 18th Century surroundings. Dance every night to George King's orchestra. MOhawk 4-5125.

Black Angus, Wynnewood. Fine beef, as you want it. Clever service of flaming sword specialties, such as beef, seafood, and chicken. Reservations suggested. MIdway 2-8883.

Stouffer's Wynnewood. This branch of the popular chain offers four large, attractive dining rooms serving good food. New Lamplight Room for men only until 5 p.m. Fashion shows Friday noon, fall and winter. MIdway 9-1560.

Viking Inn—Smorgasbord**, Ardmore. Said to be the only Scandinavian restaurant in this area. Only the Lundvalls, who came from Sweden, could dream up the delicious varieties of hot and cold Smorgasbord, served on a revolving table. Main dining room open from noon on. Popular Main Line place for the past 27 years. MIdway 2-4360.

Chateau Colotte,* Ardmore. Comfortable, roomy booths where you may sit and chat without being disturbed. Food consistently well prepared. Eddie Bigham and his piano make music every evening from 9 to closing. MIdway 2-1050.

The Guard House Inn, Gladwyne. Fox hunters 100 years ago spent weekends in this charming old hostel, where aged pine walls and small, red-checked covered tables retain the feeling of the old days. Steaks and chops delicious. Has an unlisted phone number, so go out and see Frank Callahan for reservations.

Bryn Mawr College Inn,** Morris Ave. Bryn Mawr. College girls and local families, stop by for a snack or a meal in this dignified old mansion on the campus. Home made rolls and pastry delicious. LAwrence 5-0386.

Conestoga Mill, Bryn Mawr. Charm of the old mill dating to the early 18th Century, but has been enlarged to accommodate large groups. Dependably good cuisine. Open noon to midnight daily. LAwrence 5-3260.

Haverford Hotel, on Montgomery Pike. Quiet, comfortable atmosphere where you dine well to soft music. Be there in time for a drink in the spacious cocktail room. MIdway 2-0947.

Orsatti's Chetwynd, Rosemont. Housed in the attractive new Chetwynd Apartments just off Lancaster Pike. Specializes in American and Italian cuisine. Orchestra. Vocalist Friday nights. LAwrence 5-5766.

Covered Wagon Inn,* Lancaster Ave. & Old Eagle Rd., Strafford. Candlelight and fireplace dining. Try their roast beef, steaks and lobsters. Orchestra for dancing Saturday night from 9:30. MUrray 8-1169.

The Lamp Post Inn,* Lancaster Ave., Strafford. Excellent variety of food in either the Colonial dining room or the pine-panelled bar. Open noon to 8:30. MUrray 8-5640.

Paoli Inn,* Lancaster Ave. & Rte. 202. Outstanding lobster and roast beef dinners. Side dishes are a pleasant surprise. Try their seven-layer cake for dessert. Kitchen open 'til midnight. Paoli 4250.

CHESTER COUNTY

Ship Inn,** Lincoln Highway, Exton. Seafood and sizzling steaks are the specialty of this attractive place, which has served travelers since 1796. Dinners 11 p.m. FOxcroft 3-6213.

Lenape Inn,* Rt. 52 on the Brandywine. Lenape, Pa. Have a most satisfying dinner and cocktail in this charming, quiet place, across the road from Lenape Amusement Park. The prime beef steaks are renowned. Mrs. Carey is your hostess. SWinburne 3-1418.

Christy's Glen Mills, Pa., where Rte. 1 crosses 202. At the hub where travelers from Wilmington, West Chester and Philadelphia congregate for good food. The combination seafood platter is recommended. GLenview 9-2471.

Chadds Ford Hotel.* Chadds Ford. Serving wayfarers since it was built in 1736. Dinner, 5:30 to 9:30. Long, very busy bar. The sign, "legal beverages" really means every kind of drink, according to John Flaherty, the manager. MAin 8-2511.

The Mansion House, West Chester. Founded in 1831, this is still a Mecca for visitors to historic Chester County. Take the family for chicken potpie Sunday in the comfortable dining room. "Ye Old Tap Garden" barroom is open noon to 1 a.m.

The Westtown Farm House,** on the Westtown School Campus. Near West Chester. Will remind you of the country hotel where you stopped as a child. Inexpensive meals. One menu unless you order in advance. Better make reservations with Marion Weller, manager, if there are more than two in your party. No liquor. EXport 9-0171.

Dutch Cupboard,** Rte. 340, two and a half miles from Downingtown. Dignified, Colonial atmosphere in this old homestead noted for fine cuisine, especially steaks and seafood. ANdrews 9-0327.

Bull Tavern, corner of Rts. 23 and 83, near Phoenixville. Very well-known for parties and banquets, with its six dining rooms. Dinner served to 10:30 p.m. Steaks, chops and seafood a specialty. Reservations advisable, especially Saturday night. WEllington 3-8943.

Coventry Forge Inn, Rte. 23 near Pottstown. Justly famous for gourmet dishes prepared by the owner and her sons and for their fine wine cellar. Dinner by reservation. HOmestead 9-6222.

Kimberton Tavern,** Kimberton Rd. 6 miles west of Valley Forge. Unusually fine dinners served from 5:30 to 10 p.m. Sunday dinners 1 to 7:30. WEllington 3-8148.

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per soup, lobster, or king size soft-shell crab. Dancing to a 4-piece band Fri. and Sat. nights. Reservations advisable on weekends, with Mrs. Persch. LEhigh 4-9531.

Clubhouse, 511 Welsh St., Chester. A wonderfully chummy place where everybody seems to know everybody else. And if you're a stranger, and order baked lump crab meat imperial or roast brisket of beef with potato pancakes—you'll get into the conversation too. They're good! Organ music nightly. CHester 3-8498.

The Falcon House, 525 West Chester Pike, Manoa. Specializes in food of a different nation each day—German on Mon., Italian on Wed., etc. Six dining rooms serving 1300. Organ music every evening. Dinners, 4 to 1 a.m. weekdays, 12 to 9 Sun. Cocktails in Tivoli Gardens. HIlltop 6-1066.

Lamb Tavern,* Springfield & Eagle Rds., Springfield. Built in 1739, where drivers arrived at sundown to rest after bedding their cattle in the barn across Springfield Rd. Gourmet food with imported wines. Specialty, lobster with crab meat stuffing, and apple crumb cake for dessert. Reservations advised, with host Nick Matchica. KIngswood 3-2661.

Alpine Inn, 642 Baltimore Pike, Springfield. Good meals at reasonable prices. Large banquet room with its own bar for parties. Plank steak a specialty. Call Mr. Wilson for reservations. KIngswood 4-1230.

Fisher's, West Chester Pike and Sproule Rd., Broomall. Moderate-priced seafood platters, and stuffed shrimp, are featured. Open 11 a.m. to midnight, later on weekends. ELgin 6-4460.

Sorrento Restaurant, 3010 Township Line, Drexel Hill. Special Sunday dinners from 1 p.m. Dinners every week day from 4 p.m. Children's platters half price. Consistently fine Italian and American cuisine. SUnset 9-9112.

Media Inn, Rte. 1 at Providence Rd., Media. A favorite family eating place specializing in charcoal-broiled meats. Mrs. Berk has the right touch with her home-baked pies. LOwell 6-1280.

D'Ignazio's Towne House,* 117 South Ave., Media. Babe and Len carry on the excellent cuisine started by their parents. Interesting art exhibits in every room. Piano music for lunch and dinner, plus organ music Fri. and Sat. evenings. LOwell 6-3141.

The Old Mill, near Concordville. Turn west off Rte. 1 and go 1 mile down wooded Brinton Lake Rd. Huge water wheel runs constantly in this wonderful old mill, built by the Swedes in 1682. Three dining rooms with huge fireplaces. Broiled lobster tails and Mrs. Upperman's home-made pecan pie are worth the trip. GLobe 9-2140.

ON THE JERSEY SIDE

River's Edge, Lambertville. Radio's "Stella Dallas" greets guests who come from miles around to this old mill on the banks of the Delaware. Fine view of the river from the waterfront Dock Room. Outstanding French food and American favorites. EXport 7-0897.

Lambertville House, Lambertville. Miniature loaves of bread at this historic old country hotel. Candlelight bar 'til 2 a.m. (except Sunday). Hot food served 11:30 a.m. to 1 a.m. daily. Enjoy works of famous artists always on display. EXport 7-0202.

Colligan's Stockton Inn,** Stockton, N. J. Dinner only. Song-inspiring wishing well is worth inpsecting after a lobster or roast beef feast. Drinks here with Sunday dinners.

Landwehr's Restaurant,** Rte. 29, 2 miles below Washington's Crossing. A real family affair with the Landwehrs who pride themselves on food and drink prepared and served with a personal touch. Large rooms available for private parties. TUxedo 2-0303.

Nassau Tavern Hotel, Princeton. Gargantuan platters of roast beef Nassau adorn Wednesday night's buffet featuring unlimited portions. Snacks in the Oyster Bar. WAlnut 1-7500.

Princeton Inn, Princeton. Sprawling colonial inn with private rooms for receptions, banquets, and business meetings. Each dish is a connoisseur's delight. WAlnut 4-5200.

Botal Inn, Trenton. Succulent broiled king crab and antipasto to please the most discriminating, Italian-American menu. Bar open after 5 on Sunday. Al Bara Trio. EXport 4-7854.

Cahill's Restaurant, River Rd. near Yardley bridge. Delicious buffet luncheon on Mon. through Fri. Famous for steaks and chops. Dancing Fri. and Sat. evenings, and unusual gypsy music with your Sunday dinner. TUxedo 2-0961.

Clinton House, Clinton. Known as a famous dining spot since 1743. Features broiled lobster, prime rib roast of beef (and we do mean prime). Cocktails with Sunday dinner. NOrmandy 2-5050.

Cherry Hill Inn. Rte. 38 near Haddonfield. Dining room designed by Dorothy Draper. Predominantly French cuisine. Music every night except Monday. Bar and cocktail lounge. Rooms NOrmandy 2-7200.

Cinelli's Country House, Merchantville, N. J., across from Garden State Race Track. Open daily from 11:30 a.m., Sun. 1 p.m., good Italian food a specialty. NOrmandy 2-5050.

Sans Souci, Rte. 70, Haddonfield. Open every day. Dancing on weekends makes this a perfect place to go with a date. Chinese food and steaks are featured. NOrmandy 6-2900.

The Pub, Airport Circle, Pennsauken. Exceptionally good sirloins and filets served from the open charcoal hearth. Salads here are always a real treat. Giant cocktails and highballs are a feature. Open from 5 p.m. to 2 a.m. every day. WAlnut 5-4480.

Red Hill Inn, Rtes. 30 and 73, Pennsauken. "Jazz in Jersey" night spot, with late snacks and good drinks taking second place to a superior entertainment schedule. March 6-8, Duke Ellington and his Band; March 13-15, Maynard Ferguson and Band; March 20-22, Dizzy Gillespie; March 28-29, The Four Freshmen. Reservations advisable. NOrmandy 2-9840.

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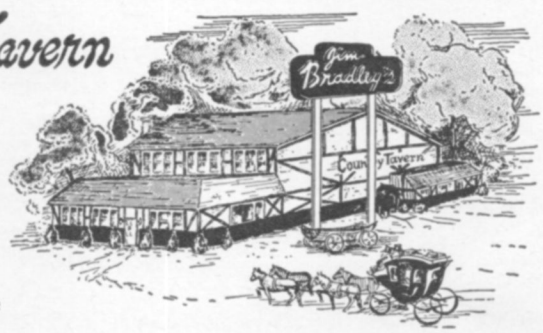

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Sellers at Regional were Lucius Crowell, Larry Day, Peter Paone, Charles Taylor, Charles Coiner, Louis Finkelstein and William Barnett.

The Big Show

problem for artist, gallery, juror

BY GERTRUDE BENSON

THE shock and hurt to an artist of professional stature of not being accepted in a major local show is immeasurable. Some artist-teachers feel strongly that their position of authority is damaged by a jury rejection. On the other hand, other artists feel that the democratic procedure of selection by a jury must be honored at all costs. This dilemma produces endless controversy and the Philadelphia art world is talking about little else, since the opening on January 30th of the Second Arts Festival Regional show of paintings, sculpture, drawings and prints at the Philadelphia Museum of Art.

The Artists' Equity-sponsored Regional show at the Art Museum and the 154th Annual at the Pennsylvania Academy of Fine Arts of watercolors, prints and drawings fed the controversy.

The Regional Museum show was completely juried by an out-of-town jury; the Academy show was partly invited, partly juried. Both shows presented a tremendous administrative problem for the Museum and the Academy, a self-examining decision and an expense for the sender and a critical challenge for the jury.

In both cases there are dissenting voices as to the choice of the accepted and not accepted items.

The Museum show attempted to avoid the dangers of aesthetic partisanship and personal favoritism by calling in an out-of-town jury without any ties in the area: Adolph Dehn, Jack Tworkov, Minna Harkavy and Louis Bouche.

Mixtures of personalities and critical judgments at times produce completely unforeseen results. The critical unity resulting from the Bouche - Dehn - Tworkov - Harkavy joint judgment voted out some of the most highly respected artist-teachers in the area and accepted some fairly unknown newcomers to the exhibition scene.

Those who watched the jury at work, both members of the Museum staff and Artists' Equity observers, agree unanimously that the jury worked conscientiously. They looked at 1961 paintings, drawings, prints and sculpture by 799 artists and accepted 272 items by 237 artists.

The result is fresh and lively, strong in bold, lyrical color, with comparatively few searching, probing statements and some inexplicable mediocrities.

The Academy show is more than twice as large as the Museum show with 632 items, 419 juried works by 326 artists and 198 items by fifty-six invited artists. It is a huge impressive show, confirming the extraordinary vitality in the graphic arts of our time. The jurors, John Maxwell, Hobson Pittman and Gabor Peterdi gave all the prizes and mentions, except one, to juried work.

The controversial intangibles that produce jury decisions have divided Philadelphia into three camps: those who prefer the show chosen by a jury of performers; those who favor the partly invited, partly juried show and those who think that neither method is really dependable, who hope that a more infallible procedure will eventually be found.

"If only we could work out some way of recognizing professional standards," Mr. Henri Marceau, director of the Philadelphia Museum of Art, told us recently in a discussion of the problems that plagued the sponsoring organizations of the Second Philadelphia Arts Festival Regional show.

"At the last Arts Festival in 1955," he reminded us, "there was bad feeling because some artists were invited. This time Artists' Equity hoped to avoid that through a show that was completely juried by an out-of-town jury.

In reply to the inevitable question: How can we work in future art festivals towards a maximum of participation on a professional level and a minimum of aesthetic partisanship, Mr. Marceau made these thought-provoking suggestions:

"Of course we want to encourage young artists," he said, "but perhaps we ought to reserve 80 to 90% of the exhibition space for professionals and leave the balance for the best work submitted by students and amateurs. The real problem is marking out the dividing line between the professional and the non-professional."

"Here are some measures," he continued, "which might make it easier to recognize the professional. Has he exhibited in recurring national shows? Does he earn more than 50% of his livelihood in the arts? In what public and private collections is he included? Where did he receive his training? Has he won any awards? Can't the artists through their own organizations work out some logic by which

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artists can be graded as practising professionals through a simple artist-formulated questionnaire which will help to serve as a means of evaluation?"

Joseph Fraser, the director of the Pennsylvania Academy of the Fine Arts, who has been organizing national shows for twenty-two years, stressed the fact that different problems arise in the handling of national and local shows. The national shows, he pointed out, try to aim for a cross-section of art trends throughout the country, by inviting leading practitioners and jurying the less-known artists.

"The artistic leaders of the country," he said, "cannot, ought not and probably will not send to a jury. However," he was quick to add, "any exhibition system that brings in only the great names does not serve the young artists. Nor does the exhibition organized by one individual (like the Carnegie International which was organized by Gordon Washburn) solve the problem of encouraging the unknown talent or an adequate variety of talent."

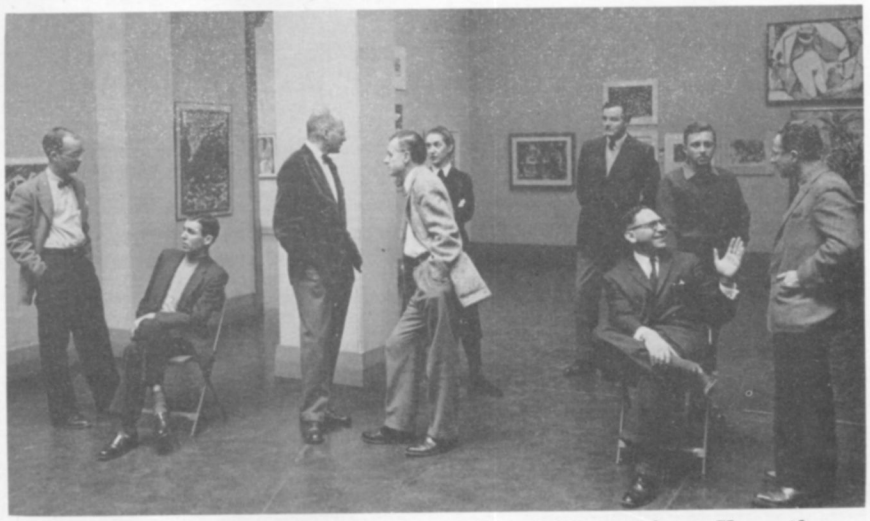
"There is no easy set of rules which answers all of our problems," he admitted. "There is no one way which is always right, but there is one thing I feel strongly about. The jury, once established, must be given a free hand to use its judgment. On the other hand, it is a mistake, it seems to me, to invite so heavily that the juries' choices are severely curtailed in numbers."

"If much fine work is submitted," he explained, "hanging space must be sufficiently variable so that the jury can hang every item which passes its highest standards, no matter how crowded the wall. If good material is meagre, the walls may look better, but that is less important."

"Another thing I am absolutely sure of," he added, "is that the majority of artists would prefer to have their work judged by other professional artists. Of course not all artists make good jurors. Artists too dedicated to a single style seldom make good jurors. The best jurors are those who enjoy a catholic understanding and have an honest approach to the search for quality, whether in academic representation or complete abstraction."

With rare objectivity, Morris Berd, the president of Philadelphia Artists' Equity, reiterated his approach to the juried show. "If Philadelphia artists are to build on our vigorous cultural history, we must make our decisions and accept the antagonism they will inevitably produce in some corners. Artists' Equity never expected that over 1900 items would be submitted and so we arranged for the jury to sit for only one day—a long day from 9:30 to 7:30, and that meant working much too fast without time for reevaluation."

"Of course it is hard," he admitted, "for those who weren't accepted, but there seem to be many new strong painters around. It was the doubtful ones, the fringe artists who suffered. Some things



Purchased at 154th Annual were works by Philip Jamison, Kenneth Higgins, Jerome Kaplan, Helen Siegl, Arthur Flory, James Brewton, Albert Gold (seated), James E. Schwering, Jr. and Jack Bookbinder.

must be seen slowly. They are not flashy and if the sequence is against them, if they follow a domineering note, they are apt to be overlooked."

Looking ahead, he said, "At the next Art Festival, we'll profit by this. We'll have to find a way, perhaps a two-day jury, perhaps we'll come back to our First Arts Festival plan, the partly juried, partly invited show. A good show that stimulates art and art discussion is the important thing. Not getting in is a blow to one's vanity, but if you decide to become an artist, you must expect never to be completely sure of yourself. It's better to be hurt than to be in a comfortable niche and automatically thrown into a show. Constant reevaluation of your work is healthy."

For those who might be disturbed by what they consider shocking realism in the Museum Regional, he pointed out, "Art is not always intended to entertain or titillate. Goya's last works were monstrous visions. Matisse may have tried to please the eye, but Rouault often disturbs the spirit. It is good to be disturbed at times."

Emlen Etting, former president of Philadelphia Artists' Equity, president for two years of National Artists' Equity and now honorary national president, commented, "It is not easy for a disparate group who don't know each other to judge so many things so quickly. But they certainly tried to be fair. Many of us may feel that the partly invited, partly juried show is the better method. No jury decisions ever please everyone."

Phone calls to the jury in New York confirmed a singular unanimity of feeling. "It was heartening how quickly we agreed," one juror said. "We all of us had very different points of view—some of us favored the more representational work; some of us, the more abstract—but we all had this in common: we knew few, if any, of the artists involved."

"We were all looking," he said, "for the fresh statement, whether it was realistic or abstract and rejected the cliche in any style. A percentage of error is unavoidable, but even if we had more time, I doubt whether the results would have been very different. It was a good jury and we agreed about 90% of the time."

When asked why so few prints were accepted, another juror said, "It is difficult to judge so much in so short a time and as we got tireder, we got tougher. That is a human frailty, but we tried our darnedest to be fair."

Philadelphia painter-teacher Franklin Watkins, who has juried many national shows, synthesized all these points of view when he said, "The hazards of an all-juried show are perhaps insurmountable. In a regional show, particularly, you have to allow your heart to get into it. It doesn't seem fair that a student without any record of accomplishment should be exposed to no greater risk than the professional of long standing. It seems to me you have to invite a nucleus of professionals and build on it. The new art is bound to break barriers, but let us keep our foundations solid."

The total sales at the Museum through February 8 were $10,-885.40. The Academy had sold 88 items totaling $8,300 as of February 10.

These sales figures seem to indicate that more and more Philadelphians are coming to look and staying to buy. ■

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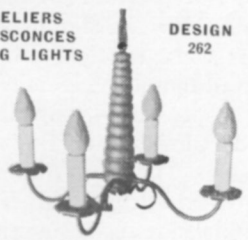

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Novelist Schiddel vs. Bucks County

BY JERRE MANGIONE

IN a recent panel discussion at The Philadelphia Art Alliance four novelists who live in this area considered the question *"Why I Write Fiction."* No hard-and-fast conclusions were reached but a number of illuminating remarks were made. Especially memorable were those of Christopher Davis, whose first novel, *The Lost Summer,* was widely praised by the critics on its publication last summer.

In a statement that amounted to a manifesto Mr. Davis said, in part, that he wrote fiction "because it has the ability to organize the writer's world of experience and imagination into an illusion of truth and ordered reality . . ."

These words were freshly in mind when we read Edmund Schiddel's recently published work of fiction, *The Devil in Bucks County.* We have not read Mr. Schiddel's previous novels which, we understand, consist of five paperback works with such titles as *Safari to Dishonor* and *The Girl With the Golden Yo-Yo.* But if we are to judge Mr. Schiddel's ideas on fiction writing from his newest book, we would say that they have little in common with those of Mr. Davis. For he writes not so much with literary imagination as with a hatchet, a rather blunt one at that, with which he hacks away at a jumble of themes and characters so familiar as to breed fatigue and, to a certain extent, sorrow.

Sorrow because Mr. Schiddel, a writer who can use the language with commendable fluency and who occasionally (though hardly often enough) reveals himself as an understanding human being, should have been satisfied to create so paltry an illusion of the truth. He wields his hatchet with more zeal than skill and when he is through, we have fragments of people rather than whole ones; vituperation instead of perception.

Taking a page (or rather, several) from *Peyton Place,* the author has lumped together a tasteless stew of sex, histrionics and gossip. These, to be sure, have been the ingredients of several successful American novels of a regional character. A few, like Anderson's *Winesburg, Ohio* and Wolfe's *Look Homeward Angel* have become classics of their kind.

One does not expect that all novelists who write of a particular locale should be as talented as Thomas Wolfe or Sherwood Anderson. But after all the shoddy and slick imitations of human life that are meted out to the public by Hollywood, paperback publishers and television stations, one hopes that more novelists will be seriously concerned with their themes.

Mr. Schiddel's lack of respect is apparent in the very first sentence of his novel. It bears a striking resemblance to the first sentence of *Peyton Place.*

The opening words in *The Devil in Bucks County* are:

> "A Bucks County springtime is like first love, sudden, burgeoning and without kin to any love that comes after."

Peyton Place begins:

> "Indian summer is like a woman. Ripe, hotly passionate but fickle, she comes and goes as she pleases . . ."

An even more blatant example of how poor an opinion the author has of his readers' intelligence is his disclaimer that the town he writes about, "Olympia," is actually New Hope. "There is no town of Olympia in Bucks County," he states flatly in his introductory note. Yet the book is filled with geographic and sociological facts about New Hope which can leave no doubt in the reader's mind that Olympia is New Hope spelled differently.

None of this would matter if the novel created believable people in convincing situations. Unfortunately, that is not the case. Mr. Schiddel has been content to glide over the surface, to let his tendency toward glibness hold full sway. The main characters of his souped-up soap opera are the Barksdales, a family of three recently and comfortably ensconced near Olympia, with a custom-built Cadillac and an attractive house. Bill Barksdale, who commutes daily to Manhattan, is the successful television producer of a big Sunday night comedy hour. He lives in a nightmare world of potential Trendex disasters, relieved mainly by Milltown and step-up pills. His dealings with the star of his show, Eddie Cylinder, evoke all the idiocy of television as an entertainment medium. In all fairness, it should be said that Mr. Schiddel must know this world intimately for it is one phase of the novel that has the unmistakeable sound of truth.

Bill Barksdale's wife Lillian is in her thirties, a lady of taste who once worked for *Vogue* and who, we are told through thick and thin, loves her husband. The daughter, Laurie, is a sixteen year old beauty

Who is the devil?

who attends an expensive private school.

The Barksdales provide the novel with its main story line. In its first twenty-five pages, we learn of the impending seduction of Laurie by an obnoxious hotrodder who is twice her age, and of the recent seduction of her mother by the man

who delivers bread to their home. These two situations provide the novel with most of its suspense. Will the mother find out about the daughter's affair with the hot-rodder? Will the daughter and the father discover that Lillian Barksdale has had a protracted affair with the breadman? In the course of four hundred pages, nearly everyone finds out about nearly everything, and there is the devil to pay. But, of course, through the tears and the anguish love finally rears its bloodied but beautiful head.

When he is not spinning out this weakly motivated story line, the author is presenting a large assortment of allegedly local characters, and taking potshots at Olympia's newspapers, writers, painters, sculptors and particularly, at its annual amateur theatrical presentation. Sometimes, Mr. Schiddel sounds as if he is using his novel to work off a number of old grudges.

> "Coverage in both papers of professional and admittedly amateur local strivings were extensive: no one who had carved up a cake of Ivory or written a single elegy to the Delaware was overlooked, though it sometimes seemed, Sterner said, that local news coverage favored those whose struggles confirmed that artists starved and that their end was futility. Like Olympia itself, he averred, its two papers were Art-sad, Art-mad, Art-glad . . ."
>
> "See those?" She pointed to two twin farmhouses, set back from the road in well-kept green fields. "If you knew what went on in those, you wouldn't believe it. Rape, wife-trading, incest; even the families have trouble remembering whose child is whose. Bucks has everything. And I can tell you that Salem in the days of the witch trials wasn't in it."

As if to make up for his obvious dislike of the novel's setting, Mr. Schiddel introduces a few characters towards whom he feels friendly. These include a widowed novelist who, we are asked to believe, falls in love, marries and lives happily ever afterwards with a divorcee he has met only three days before; and the Hutschneckers, a native middle-aged couple of old German ancestry, who do domestic chores for the Barksdales. The death scene of Mr. Hutschnecker is one of the few moving passages in the novel. The rest of the book arouses, in the main, a different kind of reader emotion—irritation.

We looked through the pages in vain for the Devil in the novel's title. Not finding him, we deduced that he must have taken the form of the urge that led Mr. Schiddel to make this fiction-sad attempt to shock and to sell.

The Devil in Bucks County, *by Edmund Schiddel; Simon and Schuster, 401 pages; $4.95.*

(Ed. note: For further comment on Mr. Schiddel's novel see Rural Delivery, page 19.)

Book Marks . . . Glenway Wescott will soon move to Stockton, New Jersey. After more than twenty years of residence in Hampton, he is being flooded out by the construction of a reservoir. Mr. Wescott, a native of Wisconsin, won nation-wide attention while still a youth with his novel *The Grandmothers,* which was awarded the Harper Prize. His last work was *Apartment in Athens,* a Book-of-the Month selection. He is now at work on a new novel, which he claims will be his last . . . Waldo Frank, one of the few writers in the United States who is famous both as a novelist and a philosopher, will speak at the Philadelphia Art Alliance (251 South 18th St., Philadelphia) on March 24 at 8:30 P.M. The title of his talk is the same as that of his most recently published book, *The Rediscovery of Man.* In his review of this work, Lewis Mumford said: "It has some of the most penetrating interpretations of art and the human personality written in our time." The public is invited to hear Mr. Frank. There is no admission; and no tickets are necessary . . . John Knowles, an editor of *Holiday* magazine who lives in Philadelphia, is the author of a first novel that will be published in England next month by Secker and Warburg. The novel is titled *A Separate Peace.* ■

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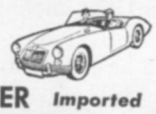

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RURAL DELIVERY

NOT the first crocus but the first sale of winter clothing at drastic reductions is the true harbinger of spring. Early in February, when a local haberdasher announced that he was clearing his racks to lay in a complete supply of spring apparel, we were prepared to hoist him onto our shoulders and carry him down Main Street while bystanders strewed our path with discarded earmuffs and mittens.

For if the truth must be told, we would not exchange twenty winters for half as many springs. We live content in their anticipation, revel in their presence, and lament their passing with the fervor of a poet and a little of the self-preservative instinct of the vagrant. Winter, like a long orchestral prelude to a briefly haunting, familiar passage, is a season to be borne with stoicism. We tolerate the prelude because it sets the melody off to good advantage, the vicissitudes of winter because they render the slightest manifestation of spring miraculous.

Already the days wax longer and noticeably warmer, the earth softer underfoot if no greener to the eye. Soon the sun will cross the celestial equator to divide the day and night into equal portions, and then it will only be a matter of weeks before meadows will lie deep in grass and wooded paths will be dappled and splintered with shadows from a panoply of green branches overhead.

People who profess to be up on their folklore tell us that primitive man, in his imperfect knowledge of the universe, used to deck himself out in artificial branches and offer incantations to the heavens to assure the arrival of spring. If we shun such tactics it is only because we have high hopes, a calendar to pin them on, and complete confidence in the business judgement of our haberdasher friend, who, for as long as we've known him, has never been guilty of a serious miscalculation.

UP to a point (or rather *back* to a point) the collective memory of the human race seems trustworthy enough; beyond that point it grows fuzzy and confused, finally to dissolve into a curious fabric of half-remembered or half-forgotten images. Trying to disentangle the fabric is—to use a figure very much of the moment—a little like trying to discern a crowded landscape through the rear window of a convertible on an overcast day.

The full burden of that rather unwieldy piece of homespun metaphysics settled down on us soon after we set out to trace to their source a few of the customs with which the Easter season is observed.

Even the name Easter, it seems, is irrelevant if not irreverent. It belongs by right to an ancient Teutonic spring goddess named *Eostre,* who doubled as dawn goddess and whose festival was celebrated, usually with great bonfires, on the vernal equinox, and hence coincided with the Jewish Passover and the Christian celebration of the Resurrection.

The ubiquitous Easter rabbit comes to us by an even more circuitous route. In the mythology of ancient Egypt, the hare was commonly associated with the moon, whose nocturnal habits it emulated, and, by logical extension, with any natural phenomenon that moved in cycles.

In Egypt and elsewhere, the hare also earned a reputation for fecundity that caused it to become, along with the egg, symbolic of rebirth and regeneration. Eventually, by some strange biological alchemy, the hare was credited with laying, coloring, and hiding the eggs that so delight children on Easter morning. Red, the traditional color of those eggs, signifies variously the sun, fire, the blood of Christ shed on Calvary, and the joys of the season.

Since it is at Easter that children and grownups alike begin to repossess the earth, it is only natural that the egg should figure in many sportive pastimes. All political considerations aside, the annual egg-rolling contest on the White House lawn is no doubt a survival of such pastimes.

The practice of wearing new clothes for Easter is a little less elusive than the rabbit and the egg. Human nature being what it is (a slave to vanity from time immemorial), the desire to dress up for special occasions is too basic to be influenced much by the seasons one way or another. Easter seems merely to aggravate a condition that is rampant all year long. An old superstition of undetermined origin prescribes that everyone should wear at least one new article of clothing for Easter, leading us to suppose that the introduction of a single new garment served as a catalyst to so outmode the ensemble that nothing short of total replacement would do. There is, of course, a loose connection between the desire to dress up for Easter and the con-

cept of renewal already alluded to.

Whatever the roots of the custom, its present scope and vitality in the United States are nothing short of phenomenal. Where else would thousands of people promenade on fashionable avenues, subjecting themselves to the mercilous scrutiny of their peers? Where else, for that matter, would tens of thousands of people bestir themselves to watch the sunrise from the depths of athletic stadiums? Where else, indeed, would department stores display chocolate eggs big enough to hold six fledgling executives and to nourish them all through the first two years of their apprenticeship?

WE ARE pleased to call attention to several new departments among these pages. The response to our coverage of the Philadelphia Arts Festival in our past two issues led us to feel that further and continuing report on the arts throughout the Penn Country would be of interest, and the new sections represent our first steps in that direction. Needless to say, comment, criticism or suggestion will be welcome.

First off, though, we have a comment of our own to make about this month's book review, which deals with a work entitled *The Devil in Bucks County,* by an Edmund Schiddel. Chronic readers who are aware that the Traveler's mood is generally nothing if not positive and constructive will wonder at the devotion of good space to so bad a work, and may find it even more extreme for us to spend yet more time discussing it here . . . Quite apart from his lack of literary merit, though, there is an important point to be made about this sleazy little tale, and we haven't noticed anyone making it.

The author's airy disclaimer of any intentional similarities between his imaginary community of Olympia and the town of New Hope has met with scant credence on the part of anyone we've talked with, and it seems highly doubtful that he ever meant it to be taken seriously.

Whether or not the author had New Hope in mind, however, everyone else seems to feel that he did. Parenthetically, a few of the shorter-sighted members of the community have even indicated a certain meretricious glee at the prospect of the tourist trade the book is bound to bring this summer.

We are little inclined, though, to quibble about the accuracy of Schiddel's almost uniformly despiteful depiction of his pseudo-imaginary town; it may well look that way to the jaundiced eye, although we have found it better than he makes it out to be.

We are distressed, though, by the almost insignificant detail of the author's choice of title. This book is bound to bear the spurious authority inevitably attributed to people who talk loudly and with conviction about subjects which are not well-known and not really likely to inspire any great amount of contradictory research or cudgel-carrying. One reviewer, for example, has already characterized the book as the definitive work on Bucks County.

This, of course, is the nub of our protest. We are baffled by the contradiction of the author's coy delicacy in refusing to name his town, but rushing to identify the county. To give him the benefit of all possible doubt, the confusion of a town of 1000 people with a county of 300,000 should cast some shadow on the authenticity of his perspective; if the confusion is deliberate, on the other hand, it is opportunistic, vicious and dishonest.

We are not attempting to question a writer's privilege of locating his story anywhere he chooses, nor even of writing a bad book. We do, however, know many people in the neighborhood who have indicated their Bucks County residence with pride wherever they have gone, and can think of many Bucks County communities which amply justify that pride. Even assuming that Schiddel's Olympia is accurately drawn, which at that would be to assume quite a lot, it seems a shame that residents of Riegelsville or Langhorne, Quakertown or Bristol, Doylestown or Morrisville should now be made the butts of the sly winks, the knowing leers and nudges that this book must engender among people unfamiliar with the more intimate geographical distinctions of Bucks County.

Perhaps all of this is a great deal more to-do that is properly warranted, but as we pointed out above, we haven't yet run across a clear-cut statement from anyone saying, "Bucks County isn't really like that," and meanwhile, the book seems to be climbing on the best-seller list.

And there is the sad and bitter paradox of it all. This book running to 400 pages, with characters for the most part unsympathetic, shallow and badly drawn, with plot lines anchored on toilet stoppages and contraceptives, with local color based on overgeneralized half-truths, sells over the counter for five dollars. The first report on sales which we heard indicated that they had already run to 23,000 copies, a total retail volume of $115,000.

By an ironic coincidence, the estimated annual budget of the Bucks County Mental Health Clinic, which was having a hard time finding funds, came to $115,000.

FOR those who pursue the highly specialized and currently neglected pastime of collecting epitaphs, we print one herewith that has long stood at the top of our own list. It occupies a sizeable portion of the main aisle of Christ Church on Second above Market in Philadelphia, where it may be seen daily from 9:00 to 5:00:

> Under this Stone lies ANNE HOCKLEY, who will ever be remember'd with true Esteem by all who knew her for her good Sense, Sprightly Conversation, Strict Virtue, Sincere friendship and unaffected Piety. her sicknefs was one Continued Exercise of Devotion, being a painful consumptive Disorder which removed her from hence ye 28th Day of June 1745 at the Age of 24 Years. Singing in most devout Strains & making melody unto the Lord in her very last Moments.

a decade of declarations

SPEAKING UP FOR FREEDOM

BY DAVID TAYLOR

"THERE is a Mayflower waiting in this generation for Pilgrim passengers, who are willing to set forth on other perilous voyages of the spirit into the unknown."

These words won the Rev. Frederick M. Meek, of Boston, a $1,000 top award by the Freedoms Foundation; the following words won a similar amount for the late Cecil B. DeMille:

"Is man the property of the State, or is he a free soul under God? Is he to be ruled by law or by the whims of an individual? To those questions Pharaoh gave the same answer that totalitarianism gives today. Communism is a new form of one of the oldest evils in the world."

For statements of faith such as these as well as other activities pointing up our national ideals, Freedoms Foundation at Valley Forge gives away more money each year than the Pulitzer and Nobel prize committees combined.

What makes this phenomenon so striking to Pennsylvanians is the fact that the Foundation is better known in Tonopah, Nevada, or Green Pond, South Carolina, than it is to those citizens who live in the neighboring towns and villages along the Pennsylvania Turnpike.

Few of the motorists who leave the highway at the Valley Forge Interchange, however, realize that across the road from Washington's headquarters, on the site of his historic encampment, is the home of the now nationally recognized Freedoms Foundation. The Foundation has, ironically enough, been able to make its impact felt more strongly over the country generally than in the five-county area nearest the Foundation's headquarters.

Just what is the Freedoms Foundation and how does it work? Its purpose and its awards program is summed up simply by Dr. Kenneth D. Wells, the organization's president and one of its founders.

"It annually presents these awards to individuals, organizations and schools for their contributions to a better understanding of the American way of life."

In fulfillment of this purpose for its tenth anniversary year, the Freedoms Foundation made cash and non-cash awards of $110,000 to the 1958 winning nominees at Valley Forge on Sunday, February 22nd. Dr. A. A. Shuck assisted Dr. Wells in personally presenting the first and second place winners in the twelve different categories before a group of invited guests and the directors and trustees of the Foundation.

This formal presentation of the awards climaxed the judging of

◂ Left, *top award winner Dr. Arthur A. Schuck.* Above, *plans for expanded 1959 program are discussed by Admiral Stump, Dr. Wells, "Tom" Sawyer, Richard Foltz and Ken Wells, Jr.*

Dr. Gaylord P. Harnwell, President of The University of Pennsylvania, briefs the distinguished awards jury

Dr. Ken Wells, President of Freedoms Foundation

thousands of entries by an awards jury composed of eleven state supreme court justices and leaders of patriotic veterans and service organizations. These men and women who came from every section of the country, spent one week at Valley Forge, viewing, reading and evaluating sermons, essays, editorials, speeches, cartoons, radio and television programs and motion pictures.

In evaluating the entries for 1958, the thirty men and women of the jury put in a seven-day week of brain-taxing hard work. So numerous were the entries it was impossible to display them all at the Foundation's own headquarters at Valley Forge. Truckloads of the material were moved out to the Valley Forge Military Hospital where vacant wards were used to exhibit magazine articles, public addresses, school programs, sermons and a variety of widely differing publications.

Freedoms Foundation, however, is not limited to making awards. Because it is non-political, nonpartisan and non-sectarian, it was chosen to join with the Boy Scouts of America in a non-partisan effort to encourage Americans to go to the polls. Part of this effort was the distribution of more than thirty-eight million pieces of material, door to door, by four million Boy Scouts. This joint program was first carried out in 1952; and in the 1956 campaign, replicas of the Liberty Bell, with the Foundations' Credo on the reverse side, were placed on the door knobs of thirty-six million American homes making a total of seventy-five million signed pieces.

Accepting this citation, and occupying the place of honor on the reviewing stand as the 1st Battle Group, 3rd Infantry marched past, was Dr. Wells, whose vision, determination and ceaseless work combine to make the driving force behind the Foundations activities.

Although there have been few criticisms of Freedoms Foundation in recent years, this was not so in the beginning. The answer the Foundation gave to the charge was expressed by Don Belding, who was one of the co-founders and the Foundation's first President, in a statement outlining its aims.

"The Foundation," he said, "has no private program or special brand of Americanism or freedom to promote. It will originate nothing, but will serve as a catalytic agent to encourage all of the people to know and to defend and extend the rights, freedoms and responsibilities they already enjoy as Americans."

To the charge that the Foundation was controlled by a single group, his answer was that membership in Freedoms Foundation was open to all who wish to join at a cost of one dollar per year. He further emphasized that the Foundation would not accept a donation from any source of more than 5% of the year's needs.

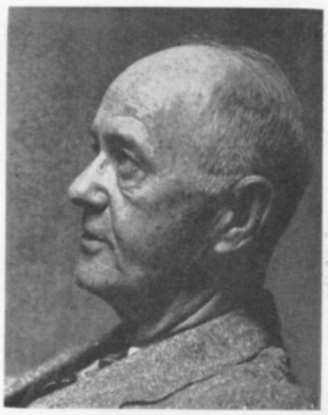
Protests that it was un-American to give prizes for speaking up for freedom, advancing our way of life and defending the free enterprise system were made. These cirtics maintained that it was the duty of Americans to do these things without the incentive of an award, but Dr. Wells answered by citing the historic precedent of George Washington. He gave awards to those Continental soldiers at Valley Forge who completed their log huts in the shortest time and in the most workmanlike manner.

It may be that the Foundation's proximity to Valley Forge Park accounts for the lack of notice it receives locally. It is only natural that some of the most sacred soil in America would overshadow everything else in the area, and even the long time resident of the area will find little changed because of the Foundation's activities. There are no new buildings and the motorist driving to or from the Pennsylvania Turnpike has no reason to assume that the quiet Colonial farm on the opposite bank of the Valley Creek from Washington's Headquarters is a hidden beehive of activity where incoming mail is delivered by the sack and the outgoing mail at times runs as high as 35,000 pieces in one week.

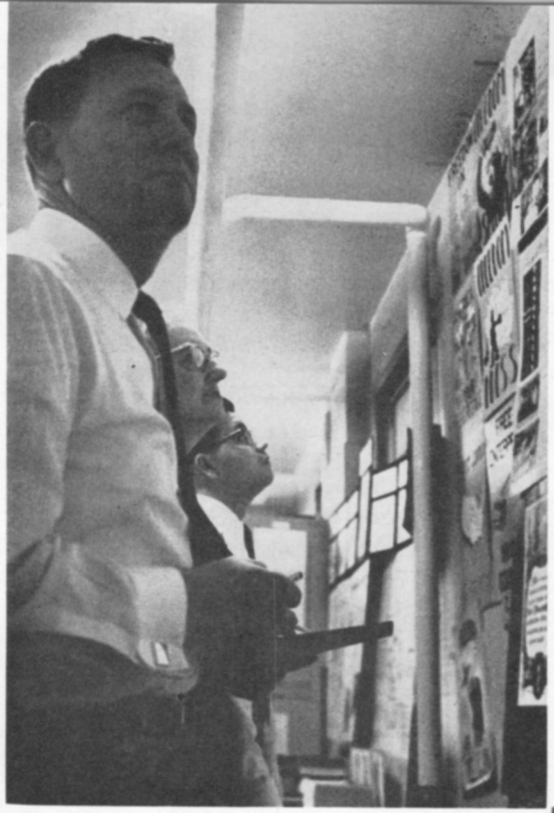
Valley Forge was chosen as a location for Freedoms Foundation headquarters because many believed America was facing a crisis every bit as great as that faced by the patriots. It was these same men who left their bloody footprints in the snow as they marched from Gulph Mills to the old forge that had once been the manor owned by Penn's daughter, Letitia.

World War II had just ended and it had left some sobering thoughts in its wake. Generals Eisenhower, Bradley and Clarke had been horrified to find too high a percentage of men in the armed forces who had not known what they were fighting for. People in every walk of life were disturbed by our drifting away from the traditions and beliefs that had made America great.

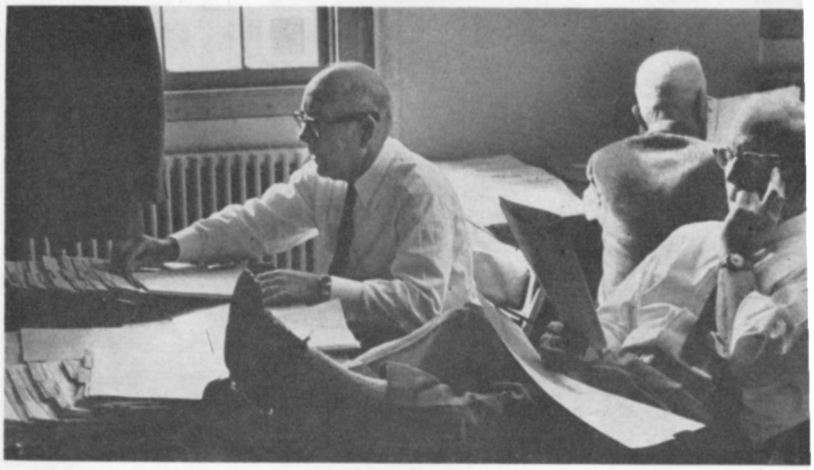
This trend affected all con-



Admiral Felix B. Stump Chief Executive Officer



Commander De Loach, Mrs. Rhind and Mr. William Gill study posters



Judges Smith and Garfield re-read magazine nominations before final selection

Justice Hollingsworth, Colonel Doman judge radio and essays

Mrs. Potvin, AMVETS Auxiliary, concentrates

cerned. Educators were alarmed over a growing revolt against discipline in the schools. Parents protested that their children were not learning the three Rs, and were not being taught the kind of American history that had been taught in the old days. Business men complained that many teachers of economics in colleges didn't know the first rules of business and that if they tried their theories on the corner grocery store they would be bankrupt within a week. Ministers of all faiths deplored the falling church attendance and judges on the bench were sickened by the increased brutality of criminals as well as the youthfulness of the offenders. Members of Congress voiced their alarm that measures adopted because of wartime necessity were still in force and that, if the trend continued, some of the cherished liberties that had been regarded as unalienable rights under the Constitution would be lost forever.

While some wrote and talked of these and other deviations from our traditional way of doing things, three men decided to attempt some kind of affirmative action. They were Dr. Wells, who formulated the idea; Don Belding, chairman of the board of a major advertising agency, who designed the Foundation's Credo; and Edward F. Hutton, special partner of E. F. Hutton and Company, who had been writing and lecturing about the Constitution. It was Mr. Hutton who called the Constitution America's bread and butter document.

Accepting every invitation to talk to any group, they pounded away at the Freedom theme and it wasn't long before they were being called "the three freedom men" by their friends. From the beginning, Wells maintained that there were millions of Americans who believed in the American system. What they lacked was an outlet for their beliefs. Surely,

John Franklin receives award for radio programs from Dr. R. L. Johnson, of Temple University.

Lionel Baxter, executive of radio station WIBG, accepting medal in Americana category.

Wells argued, there must be men whose ability to write on today's crisis was as great as Tom Paine's was in his day. Given the opportunity, there were men who could speak of liberty in this century as eloquently as Patrick Henry did in his. Why couldn't the principles the Founding Fathers believed in be re-enunciated in modern language?

Undoubtedly, he argued, there were ministers of small churches who delivered great sermons, but they were heard by a mere handful of people and once delivered were lost forever. Editors of rural papers often wrote pieces that were worthy of national attention, but unless they were given publicity by a Pulitzer or some such award, they were all but forgotten by the time the next issue came out. The Pulitzer Prize took care of perhaps one editorial a year: Wells wanted as many good editorials as possible to receive national recognition.

Cartoons too deserved more widespread publication. In the past, cartoons had done as much to expose social and political graft as had editorials and at times a simple drawing with a single word caption told a story that stirred a whole community to take constructive action. And perhaps, Wells would say, some student, no older than Alexander Hamilton was when he wrote his fiery pieces, might well be expressing in fresh words a fundamental truth that should be read by thousands instead of being seen only by the teacher who gave the assignment.

In all the discussions ten years ago, one phrase was constantly recurring. That phrase, "the American way of life," seemed to encompass all the varying and different ideas and ideals put forward. To Wells and everyone else concerned with the Foundation, the expression seemed self-explanatory and sufficient, but they were wrong. One evening, in the spring of 1949 in California, Dr. and Mrs. Wells were talking with Don Belding in their home. The American way of life had crossed and recrossed the table like a shuttlecock in a badminton game when Ken Wells Jr. and his younger brother Dick both asked the same question at the same time. "What is the American way of life?"

Whatever Don Belding does is done with enthusiasm and gusto. In seconds, Don set to work with pencil and paper. Belding and charts are synonymous. That night he drew lines and wrote words that were to be reprinted over a billion times. The Credo, as Belding's chart came to be called, was first publicly printed by *The Reader's Digest* in March 1949. Since then it has appeared in magazines, employee publications, newspapers and almost any place that will take print, including crates of freight sent overseas by industrial shippers.

The defining of the American way of life in the simple language of the Credo provided Freedoms Foundation with a yardstick by which material nominated for an award could be measured and judged.

With the Credo in his hand, Wells went out to convince those who had seen merit in his idea but who had felt that the idea by itself was too intangible to sell to the public. Sleeping on planes and trains, night after night, Wells talked at luncheons, dinners and even at breakfast clubs. He would make a broadcast in the morning in Philadelphia, give an address in Harrisburg at lunch time and end the day as an after dinner speaker in Detroit. Before two months of this routine had ended, donations to carry forward the Foundation's work started to come in.

As yet, the Foundation had no headquarters and Wells borrowed the use of some friend's office in whatever town or city he happened to be. Conferences with Belding and Hutton took place in taxicabs between jumps or over snacks in airport and railroad restaurants. During this formative period three other men gave their support to the Foundation. "Quiet co-founders," Wells called Lewis H. Brown of Johns Manville, Dr. Guy M. Rush of Los Angeles and Charles M. White of Republic Steel Company, Cleveland. Without their help things would not have proceeded so quickly.

And things were moving quickly. Every day the volume of mail increased, most of it going to California where Mrs. Wells read it, made notes on it to save her husband time and answered what she could on her own initiative as one of the founders. The need for some sort of office space was urgent, and when a fifty-eight acre farm at Valley Forge came on the market, Freedoms Foundation had an operational headquarters. Today, through gifts of additional land from A. P. DeSanno of Valley Forge, the Headquarters Farm has increased to more than seventy acres.

The original acquisition of the farm in 1949 was coincidental with the closing of school for the summer vacation, so Mrs. Wells took the two boys, the unanswered mail and her portable typewriter, and left California for Valley Forge.

At this time, Richard H. Foltz, now a vice president of the Foundation, joined the staff. He had served in the Army Air Force during the war, returned to civilian life and graduated from Harding College where he had not only been a student but also a lecturer with the college's National Education Department.

Foltz has many qualifications not usually associated with a business administration career. At the farm he found an outlet for the ingenuity he did not know he possessed. Over the phone from somewhere in Texas, Dr. Wells told Foltz to turn the big barn into office space and an auditorium for the award ceremonies that lay in the indefinite future. Foltz took Ken Jr. and Dick with him to look at the barn. Hay from the previous year filled the loft and spilled over onto the ground floor below. The milking stanchions were still in place and so were the two broad gutters that ran the full length of the barn.

Monday through Friday, Foltz, like Wells, flew, drove, or took the train to make speeches on the Foundation's aims. But Saturday again found him helped by the two boys, swinging hammers and pulling on pipe wrenches, dis-

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Marine PFC William E. Bryzgornia (left), of Norristown, lines up with fellow servicemen for Patriot Awards.

Gen. Randolph McC. Pate, commandant of U. S. Marine Corps, greets Boy Scouts following flag ceremonies.

Philippine ambassador Carlos P. Romulo (left) chats with Admiral Arthur Radford prior to ceremonies.

Prophet or Medicine-Man? He distributes about 365 silver dollars a year "to those who have done something for our country."

SILVER DOLLAR MAN

missionary for the american message

BY GERTRUDE BENSON

FOR almost half a century a tall, serious, grey-haired man, well over six feet, has been appearing regularly at Independence Hall in Philadelphia with a bag of new silver dollars. He touches the Liberty Bell with each bright new coin and prays silently for a moment.

A familiar figure at Independence Hall, he comes and goes, giving no information about himself or his mission unless it is requested. The guards all know him, but not one of them knew his name, until we sought him out and asked some questions.

"Yes, I am the silver-dollar man," he said, when we finally tracked him down. "I am a good carpenter. I have made money and saved some of it. I neither drink nor smoke and it is my pleasure to give these coins to good, God-loving Americans who have given something to our country. I salute them with these coins blessed at the shrine of liberty and pray that heaven may give me the wisdom and opportunity to carry the American message to the world."

This is no platform oratory, but the carefully worded fervor of a grateful American who is determined to find a constructive outlet for his gratitude.

In the past forty years this missionary for the "American message" has rung many doorbells. He often appears unannounced, hat in hand, and has even brought tears to the eyes of some of our most sophisticated citizens. It is obvious that with himself he is thrifty to a fault. The sleeves of his coat and jacket are frayed and worn; his shirt is immaculately white, but neatly mended. He comes in quietly, leaves his token, says very little, but with the sincerity of a benediction, and is gone.

Among the hundreds who have received his new coins, there is much speculation about him. "The Silver Dollar Man" they call him affectionately—the Wolfs and the Kellys, the Kleins and the Roosevelts, the Andersons and the Biddles.

This zealous American is Max Elman, whose only sources of information and inspiration seem to be the Bible, the daily newspapers and the labor and political leaders from whom he has inherited his flair for applause-getting cliches.

There is nothing casual or haphazard about Elman's selection of the citizens who are to receive his coins. He distributes about 365 dollars a year, deliberately ignoring all political, racial and religious boundaries and crossing them and recrossing them again and again. He often organizes his token tributes in what he calls "humane quartets" which include a prominent Protestant, Catholic, Negro and Jew.

His "A Quartet," for instance, includes Marian Anderson, Walter Annenberg, Judge Eugene V. Allessandroni, and Edward Anderson, Secretary of the Philadelphia Board of Education. This may seem like fantastic nonsense, but for this practical mystic, who thinks and speaks in symbols, it is deeply meaningful, and has an element of realism in it. For Elman knows instinctively that few of us will wilfully break a mirror, or walk under a ladder, or refuse a coin that has touched the Liberty Bell.

Some years ago, Elman tells us, he began thinking how wonderful it would be to add the vast duPont clan to his purposefully blessed Americans. To save the railroad fare, he started walking one beautiful Saturday morning and walked all day and through the night to arrive in Wilmington in time for Sunday church services. With the help of the ministers he distributed 62 tokens. (62 is one of Elman's favorite symbols. The 62 stands for the 13 stripes, the

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THE TRIAL OF WILLIAM PENN

Illustrations by BILL ERWIN

AMONG the forgotten milestones along the road toward freedom, the brave stand of William Penn, William Mead and four jurors in London almost three centuries ago marks one of the great moments in the fight for civil liberties in the English-speaking world.

In 1670, to test the cause of religious freedom, Penn flaunted the provisions of the Conventicle Act, which forbade gathering for worship under any auspices but those of the Anglican Church. His protest was a simple one; he addressed a gathering of Friends on Grace-church Street when they were barred from their Meeting by guards.

Penn's subsequent trial and that of the dissenting jurors who upheld him was a signal engagement in the never-ending struggle for the rights of man.

When this small, determined group challenged the power of the English bench, their victory proved conclusively that trial by jury is one of the cornerstones of our freedom and assured the inviolacy of the jury system.

The long process of establishing, building, stating and affirming our liberties was never more eloquent than in a now almost forgotten episode in history . . . the Trial of William Penn.

Fortunately for posterity, Penn kept a practically verbatim transaction of the trial and we present here significant extracts which show the drama and excitement of an ideological triumph.

continued

PENN and Mead were brought to trial on September 1, 1670. Afterwards, William Penn published a complete report of the proceedings, apparently from stenographic notes. Spelling, punctuation and arrangement have been modernized.

Clerk: Call over the jury.

You shall well and truly try, and true deliverance make betwixt our Sovereign Lord the King and the prisoners at the bar, according to the evidence; so help you God.

(Then the indictment was read:)

That William Penn, Gent., and William Mead, in the street called Grace Church Street, unlawfully and tumultuously did assemble and congregate themselves together; the aforesaid William Penn, then and there, in the open street, did take upon himself to preach and speak, in contempt of the said Lord the King and of his law, to the great disturbance of his peace, to the great terror and disturbance of many of his liege people and subjects, and against the peace of the said Lord the King, His Crown, and dignity.

What say you, William Penn and William Mead, are you guilty as you stand indicted, or not guilty?

Penn: I am unacqainted with the formality of the law, and therefore, before I shall answer directly, I request two things of the court. First, that no advantage may be taken against me. Secondly, that you will promise me a fair hearing and liberty of making my defence.

Court: No advantage shall be taken against you.

Penn: Then I plead not guilty in manner and form.

Recorder: What say you, Mr. Mead? Were you there?

Mead: It is a maxim in your own law, *Nemo tenetur accursare seipsum,* which if it be not true Latin, I am sure it is true English, that no man is bound to accuse himself. And why dost thou offer to ensnare me with such a question?

Recorder: Sir, hold your tongue! I did not go about to ensnare you.

Penn: I desire that we may come more close to the point, and that silence be commanded in the court.

Crier: Oyez! All manner of persons keep silence upon pain of imprisonment! Silence in the Court!

Penn: I affirm I have broken no law, nor am I guilty of the indictment that is laid to my charge, and to the end of the bench, the jury and myself, with these that hear us, may have a more direct understanding of this procedure, I desire you would let me to know by what law it is you prosecute me, and upon what law you ground my indictment.

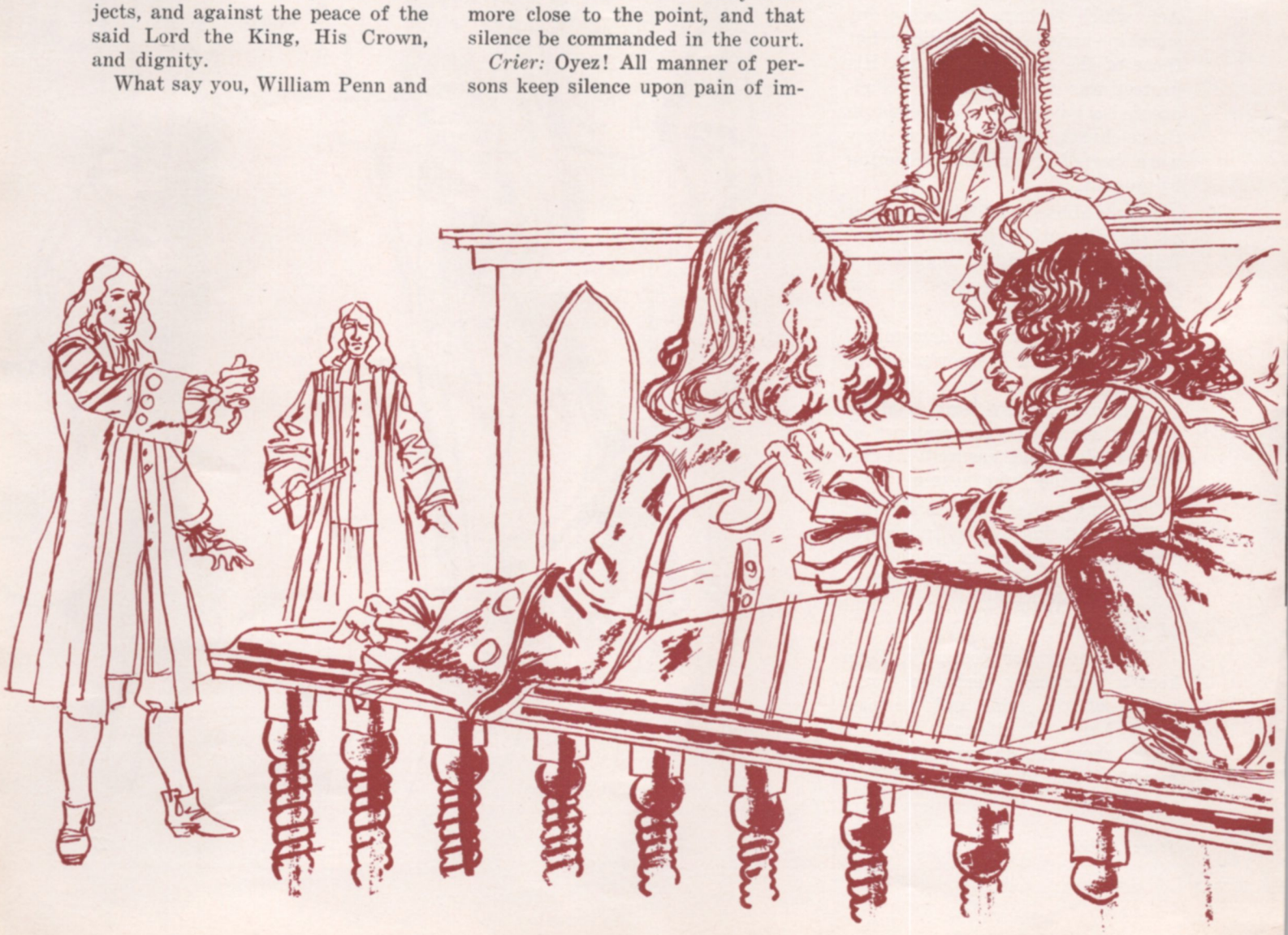
Recorder: Upon the common law.

Penn: Where is that common law?

Recorder: You must not think that I am able to run up so many years, and over so many adjudged cases which we call common law, to answer your curiosity.

Penn: This answer I am sure is very short of my question, for if it be common, it should not be so hard to produce.

Recorder: You are a saucy fellow. Speak to the indictment.



Penn: I say it is my place to speak to matter of law. I am arraigned a prisoner; my liberty, which is next to life itself, is now concerned. I say again, unless you show me and the people the law you ground your indictment upon, I shall take it for granted your proceedings are merely arbitrary.

Recorder: The question is whether you are guilty of this indictment.

Penn: The question is not whether I am guilty of this indictment, but whether this indictment be legal. It is too general and imperfect an answer, to say it is the common law, unless we know where and what it is. For where there is no law, there is no transgression, and that law which is not in being, is so far from being common, that it is no law at all.

Recorder: You are an impertinent fellow. Will you teach the court what law is? It's *lex non scripta,* that which many have studied thirty or forty years to know, and would you have me to tell you in a moment?

Penn: Certainly, If the common law be so hard to be understood, it's far from being very common; but if the Lord Coke in his Institutes be of any consideration, he tells us that common law is common right, and that common right is the great charter privileges.

Recorder: Sir, you are a troublesome fellow, and it is not for the honor of the court to suffer you to go on.

Penn: I have asked but one question, and you have not answered me, though the rights and privileges of every Englishman be concerned in it.

Recorder: Take him away! My Lord, if you take not some course with this pestilent fellow to stop his mouth, we shall not be able to do anything tonight.

Mayor: Take him away, take him away, turn him into the bale-dock.

Penn: These are but so many vain exclamations. Is this justice or true judgment? Must I therefore be taken away because I plead for the fundamental laws of England? However, this I leave upon your consciences, who are of the jury—and my sole judges—that if the ancient fundamental laws which relate to liberty and property—and are not limited to particular persuasions in matters of religion—must not be indispensably maintained and observed, who can say he hath right to the coat upon his back? Certainly our liberties are openly to be invaded, our wives to be ravished, our children slaved, our families ruined, and our estates led away in triumph by every sturdy beggar and malicious informer as their trophies, but our (pretended) forfeits for conscience's sake. The Lord of heaven and earth will be judge between us in this matter.

Recorded: Be silent there!

Penn: I am not to be silent in a case where in I am so much concerned, and not only myself but many ten thousand families besides.

(Upon which they took him away into the bale-dock, and the recorder proceeded to give the jury their charge, as followeth:)

Recorder: You have heard what the indictment is. It is for preaching to the people, and drawing a tumultuous company after them, and Mr. Penn was speaking.

(The prisoners were put out of court into the bale-dock, and the charge given to the jury in their absence, at which W. P. with a very raised voice, it being a considerable distance from the bench, spoke.)

Penn: I appeal to the jury who are my judges, and this great assembly, whether the proceedings of the court are not most arbitrary and void of all law, in offering to give the jury their charge in the absence of the prisoners.

Recorder: Why, ye are present, you do hear, do you not?

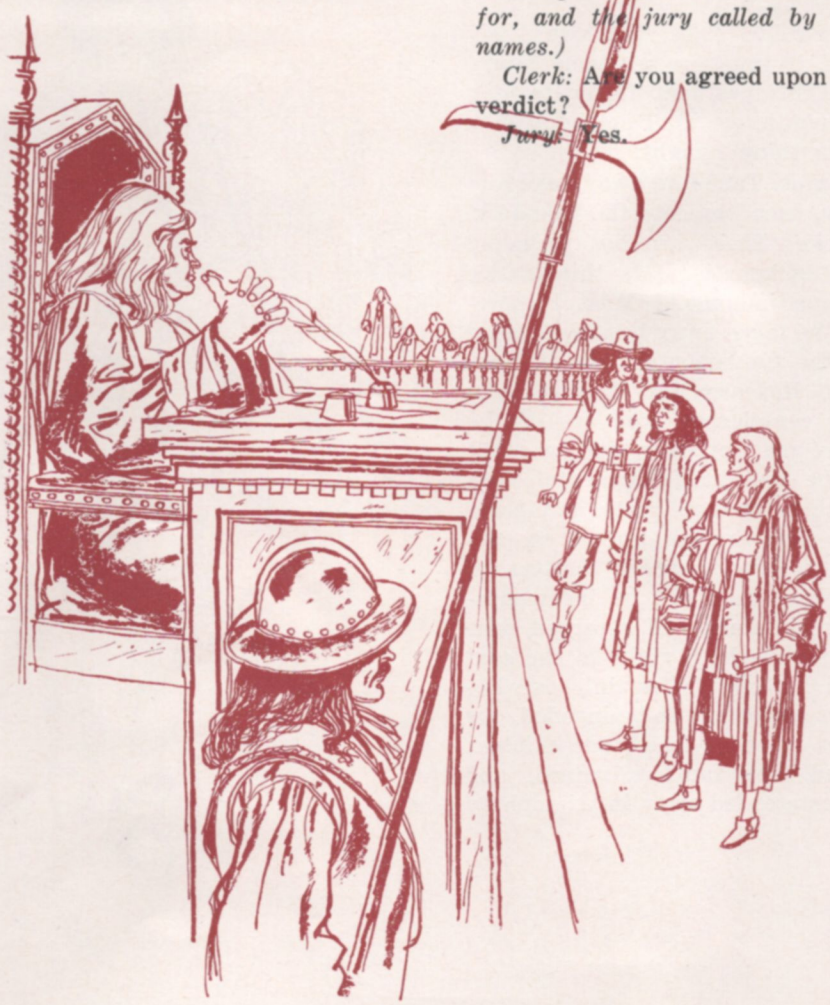
Penn: No thanks to the court, that commanded me into the bale-dock; and you of the jury take notice, that I have not been heard, neither can you legally depart the court.

Recorder: Take them away into the hole.

(The jury were commanded up to agree upon their verdict, and the prisoners remaining in the stinking hole. Silence was called for, and the jury called by their names.)

Clerk: Are you agreed upon your verdict?

Jury: Yes.



Clerk: Look upon the prisoners at the bar. How say you? Is William Penn guilty of the matter wherefore he stands indicted in manner and form, or not guilty?

Foreman: Guilty of speaking in Gracious Street.

Court: Is that all?

Foreman: That is all I have in commission.

Mayor: Was it not an unlawful assembly? You mean he was speaking to a tumult of people there?

Foreman: My Lord, this was all I had in commission.

Recorder: The law of England will not allow you to depart till you have given in your verdict.

Jury: We have given in our verdict, and we can give in no other.

Recorder: Gentlemen, you shall not be dismissed till we have a verdict that the court will accept, and you shall be locked up without meat, drink, fire, and tobacco. We will have a verdict, by the help of God, or you shall starve for it.

Penn: My jury, who are my judges, ought not to be thus menaced. Their verdict should be free and not compelled.

Recorder: Stop that prating fellow's mouth, or put him out of the court.

Mayor: You have heard that he preached, that he gathered a company of tumultuous people, and that they do not only disobey the martial power but civil also.

Penn: It is intolerable that my jury should be thus menaced. Is this according to the fundamental laws? Are not they my proper judges by the great Charter of England? What hope is there of ever having justice done, when juries are threatened and their verdicts rejected? Unhappy are those juries who are threatened to be fined and starved and ruined, if they give not in verdicts contrary to their consciences.

Mayor: Stop his mouth! Jailer bring fetters and stake him to the ground.

Penn: Do your pleasure, I matter not your fetters.

(The jury being required to go together to find another verdict, and steadfastly refusing it—saying they would give no other verdict than what was already given—the recorder in great passion was running off the bench, with these words in his mouth, "I protest I will sit here no longer to hear these things"; at which the mayor calling, "Stay, stay," he returned and directed himself unto the jury, and spoke as followeth:)

Recorder: Gentlemen, we shall not be at this pass always with you. You will find the next sessions of Parliament, there will be a law that those that will not conform shall not have the protection of the law.

Jury: We ought not to be returned having all agreed and set our hands to the verdict.

Recorder: Your verdict is nothing. You play upon the court.

Foreman: We have given in our verdict and all agreed to it, and if we give in another, it will be a force upon us to save our lives.

(The jury spent another night without food, fire or other accommodations, while Penn and Mead were set back to Newgate.)

Penn: I demand my liberty, being freed by the jury.

Mayor: No, you are in for your fines.

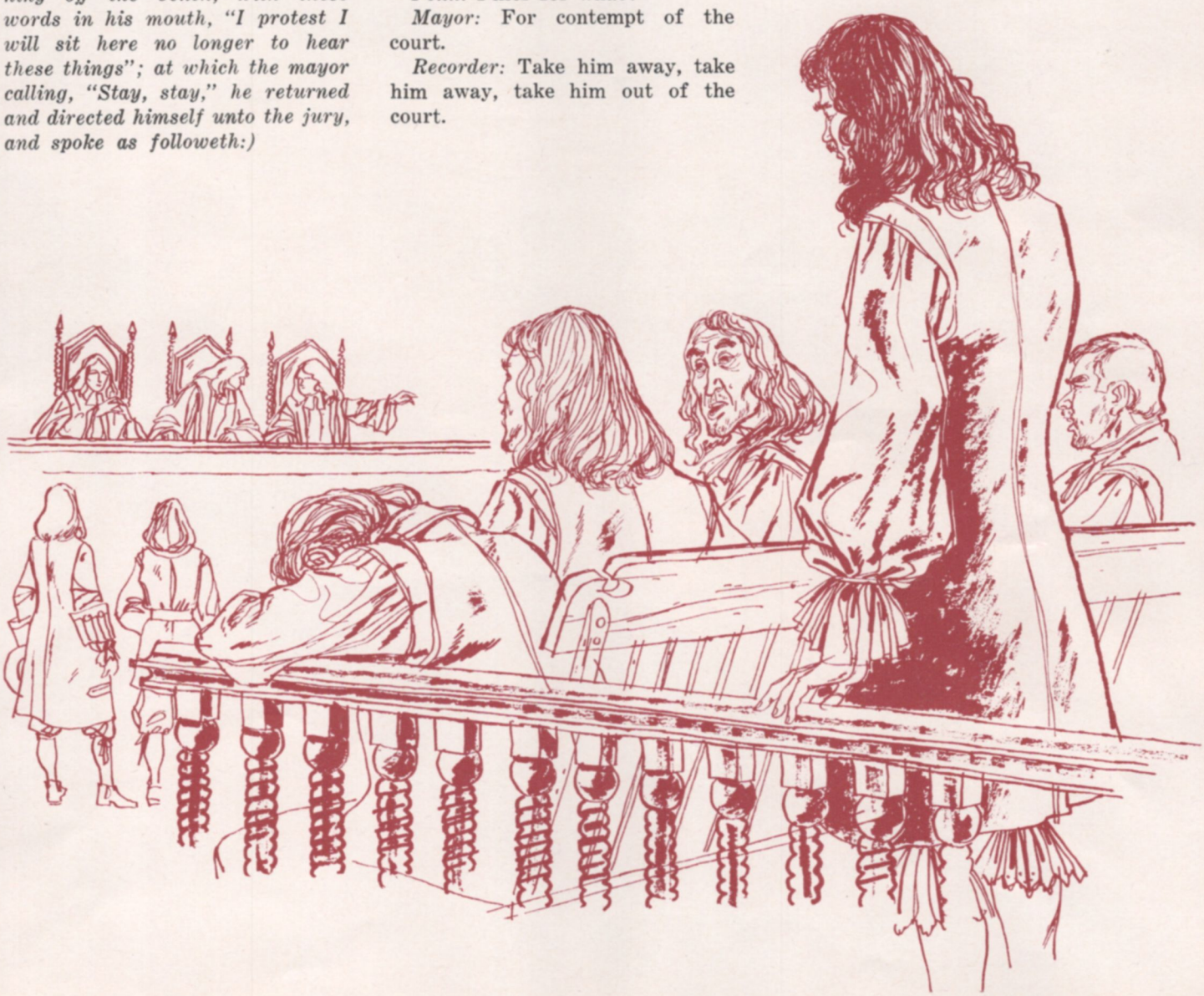
Penn: Fines for what?

Mayor: For contempt of the court.

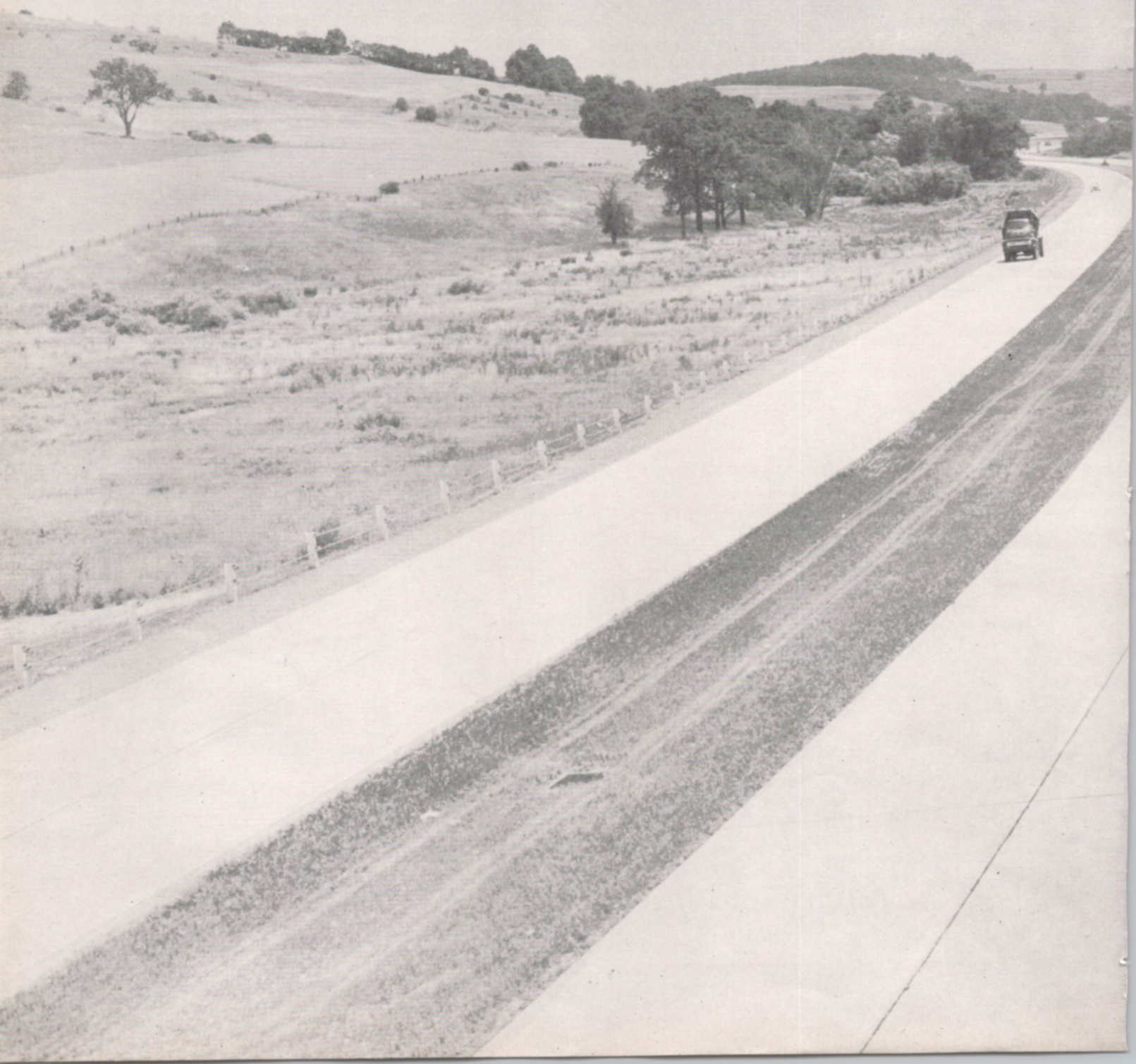
Recorder: Take him away, take him away, take him out of the court.

(They haled the prisoners into the bale-dock, and from thence sent them to Newgate for non-payment of their fines; as also their jury.)

Edward Bushel and the other jurors appealed to the highest court in the land against their unjust fines and imprisonment. On November 7, 1670, a writ of habeas corpus was issued for Bushel, and the case was tried with the most noted lawyers in England appearing on his behalf. Their arguments were substantially the same as those presented by William Penn during his trial, and the court decided unanimously that juries are fully competent to judge whether evidence is good or bad, and that their verdict should be free. The twelve jurors were, therefore, set free in open court. ■

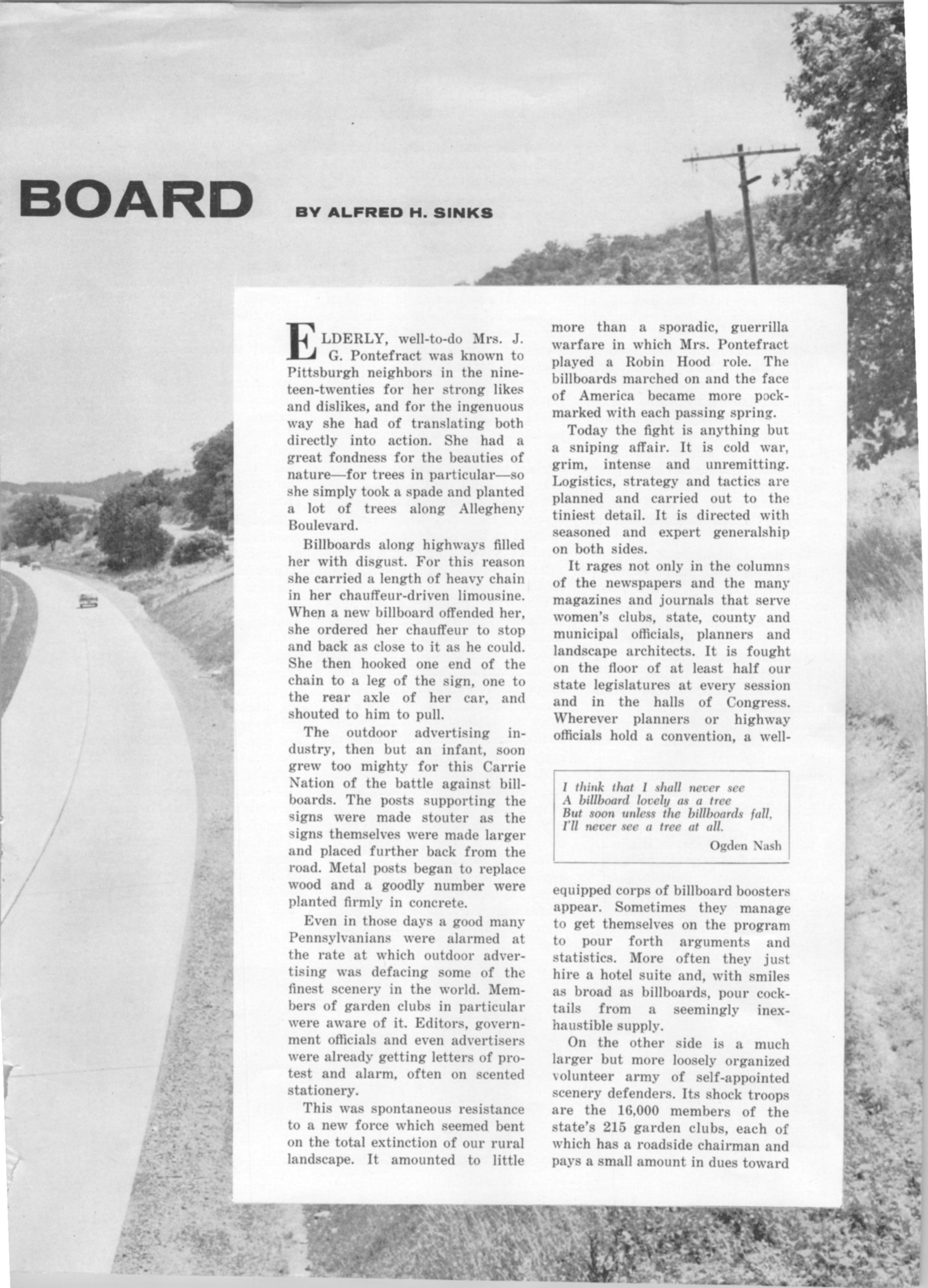


BEAUTY AND THE BILL



BOARD

BY ALFRED H. SINKS



ELDERLY, well-to-do Mrs. J. G. Pontefract was known to Pittsburgh neighbors in the nineteen-twenties for her strong likes and dislikes, and for the ingenuous way she had of translating both directly into action. She had a great fondness for the beauties of nature—for trees in particular—so she simply took a spade and planted a lot of trees along Allegheny Boulevard.

Billboards along highways filled her with disgust. For this reason she carried a length of heavy chain in her chauffeur-driven limousine. When a new billboard offended her, she ordered her chauffeur to stop and back as close to it as he could. She then hooked one end of the chain to a leg of the sign, one to the rear axle of her car, and shouted to him to pull.

The outdoor advertising industry, then but an infant, soon grew too mighty for this Carrie Nation of the battle against billboards. The posts supporting the signs were made stouter as the signs themselves were made larger and placed further back from the road. Metal posts began to replace wood and a goodly number were planted firmly in concrete.

Even in those days a good many Pennsylvanians were alarmed at the rate at which outdoor advertising was defacing some of the finest scenery in the world. Members of garden clubs in particular were aware of it. Editors, government officials and even advertisers were already getting letters of protest and alarm, often on scented stationery.

This was spontaneous resistance to a new force which seemed bent on the total extinction of our rural landscape. It amounted to little more than a sporadic, guerrilla warfare in which Mrs. Pontefract played a Robin Hood role. The billboards marched on and the face of America became more pock-marked with each passing spring.

Today the fight is anything but a sniping affair. It is cold war, grim, intense and unremitting. Logistics, strategy and tactics are planned and carried out to the tiniest detail. It is directed with seasoned and expert generalship on both sides.

It rages not only in the columns of the newspapers and the many magazines and journals that serve women's clubs, state, county and municipal officials, planners and landscape architects. It is fought on the floor of at least half our state legislatures at every session and in the halls of Congress. Wherever planners or highway officials hold a convention, a well-equipped corps of billboard boosters appear. Sometimes they manage to get themselves on the program to pour forth arguments and statistics. More often they just hire a hotel suite and, with smiles as broad as billboards, pour cocktails from a seemingly inexhaustible supply.

I think that I shall never see
A billboard lovely as a tree
But soon unless the billboards fall,
I'll never see a tree at all.

Ogden Nash

On the other side is a much larger but more loosely organized volunteer army of self-appointed scenery defenders. Its shock troops are the 16,000 members of the state's 215 garden clubs, each of which has a roadside chairman and pays a small amount in dues toward

the support of Pennsylvania Roadside Council, Inc., of Media, Pennsylvania. But more than two dozen other organizations are also represented on the Council's board of directors.

The Council's board and its executive committee are the scenery-protectors' equivalent to the Joint Chiefs of Staff. Though non-professional, they are a tough, seasoned, disciplined group. Their volunteer scouts are constantly cruising our principal highways, keeping count of the number of billboards between Point A and Point B. (Intelligence item: as this article goes to press there are exactly fifty-five commercial billboards on the Pennsylvania Turnpike between Valley Forge Interchange and Milepost 276 east of Harrisburg.) When you are fighting a war you must have your finger on the pulse of battle; there is a constant flow of such intelligence to Council headquarters at Media.

Against a background of continual maneuver and countermaneuver, explosive action may break out at any moment on any part of the front. On the Penn-Lincoln Parkway West, for example, the scenery-protectors had pinned the enemy at the very start. They had accomplished this through an elaborate set of alliances built up along that whole sector: every municipality bordering the highway had been persuaded to zone against billboards.

Then on last July first came the breakthrough. Right next to Ramp A of the Carnegie Interchange, at a point where the State Highway Department had begun a beautiful landscaping job, a mammoth, gaudy sign appeared. It advertised the product of a Pittsburgh brewery.

It could not have been many hours—more likely it was minutes—before this intelligence reached Mrs. Ernest Calhoun, president of the Pennsylvania Roadside Council. She knew exactly what it meant. And what it meant called for instantaneous action.

A local outdoor advertising company had obtained a variance in Scott Township for the erection of a single sign. This was typical commando action. If it succeeded—if the sign held against the counter-attack it was sure to bring—then it would be possible to obtain sites for other signs. The wide open Parkway would become a billboarder's paradise.

Cynthia Calhoun pulled out her typewriter. "Dear Lew: (This would alert the State Highway Department)" . . . the sign is big, ugly, and *dangerous* . . . We will begin a campaign against the Beer Company (sic) and will get the newspapers to publicize this breakthrough. However, the important element in this affair is the Blank Outdoor Advertising Company who will mouth one thing in public, then do the reverse."

While the Pittsburgh and suburban newspapers set alarm sirens screaming in both news and editorial columns, the general staff of the Roadside Council swung into action. A well-organized grapevine carried the alert to hundreds of roadside vigilantes in Allegheny County and to their thousands of sympathizers and allies.

Mail piled up on the desk of the beer company's president. Much of it arrived in the Roadside Council's green envelopes which bear the legend: "I favor products NOT advertised on the landscape." The president learned that a lot of Pittsburghers were discovering a preference for somebody else's brew. He hastened to assure the public that he, too, favored advertising that did not blot out the landscape.

Meantime a Niagara of criticism swept over the supervisors of Scott Township and its zoning board of appeals. While they were searching for a back door out of their dilemma the beer sign vanished.

But the enemy had already found reinforcements. Soon the billboard blossomed afresh with the message of a trailer sales company. This firm was located some distance to the West, but the long guns of Allegheny County's scenery protectors soon sighted in on the new target. Its president was informed by hundreds of well-wishers that he had chosen a most inappropriate location from which to advertise his service. He was made to feel that a sign in that hallowed spot would drive away far more business than it would attract.

Though many of us have strong reservations as to the high quality of the musical setting of the poem "America the Beautiful," we still tingle to its sentiment. There is in most of us a deep resentment against the kind of goods-and-service hawking which leaps hideously across the landscape as we drive along our highways. Some of us are also aware that signs, by blocking a clear view of a curve or intersection or by distracting the attention of unwary drivers, probably cause many highway accidents.

If this resentment and distrust were always at the fever pitch it reached at the defilement of the Penn-Lincoln last summer, billboards along highways would soon wither away. Advertisers would decide it paid far better to make their sales pitch through such

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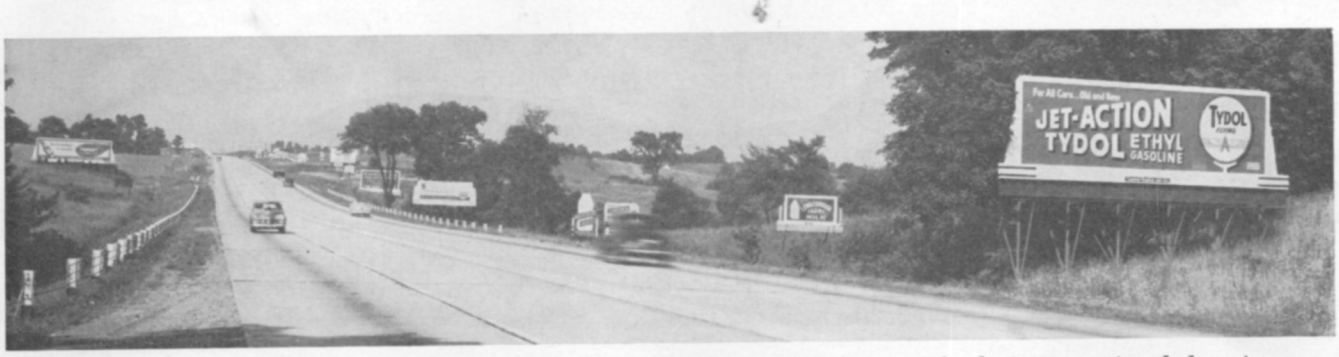
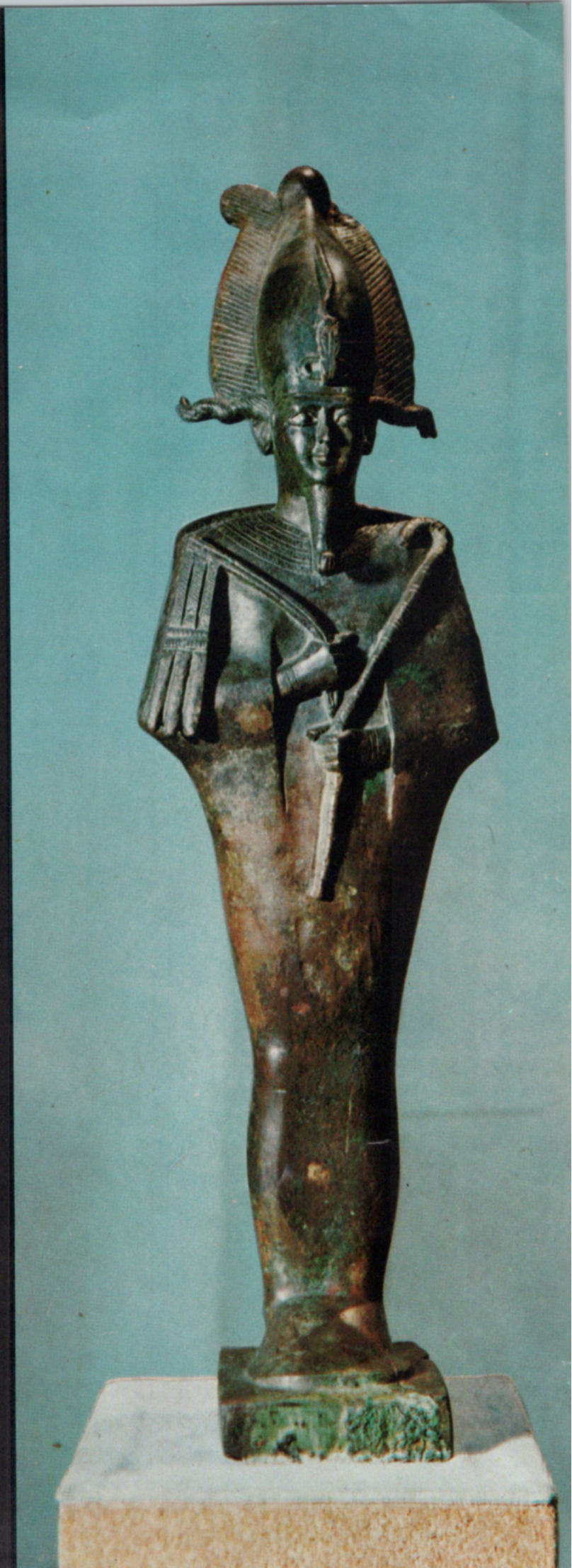


Typical of many Commonwealth highways, this billboard-dotted stretch destroys natural beauty.

EASTER HAS MANY FACES

Easter, the time of the Resurrection and the vernal equinox, has had its counterpart in almost every civilization back to the beginning of time. Springtide has always meant many things to the peoples of the world: the renewal of nature, the rebirth of the spirit, the restlessness and awakening senses of youth, a gay round of festivities and the urge to beautify and be beautiful.

These objects, associated by other cultures in a variety of ways with the rejoicing senses and the reborn spirit, come from the collections of the University of Pennsylvania Museum and the Philadelphia Museum of Art. They range from an ancient god of Egypt, about 2500 years old, to the fairly recent feathered finery of South American Indians.



This Egyptian bronze of the God, Osiris, about 600 B.C., epitomizes resurrection after death, and is also associated with the Nile River, which yearly overflows its banks and brings nourishment and new life to the soil. (University of Pennsylvania Museum)

EASTER HAS MANY FACES

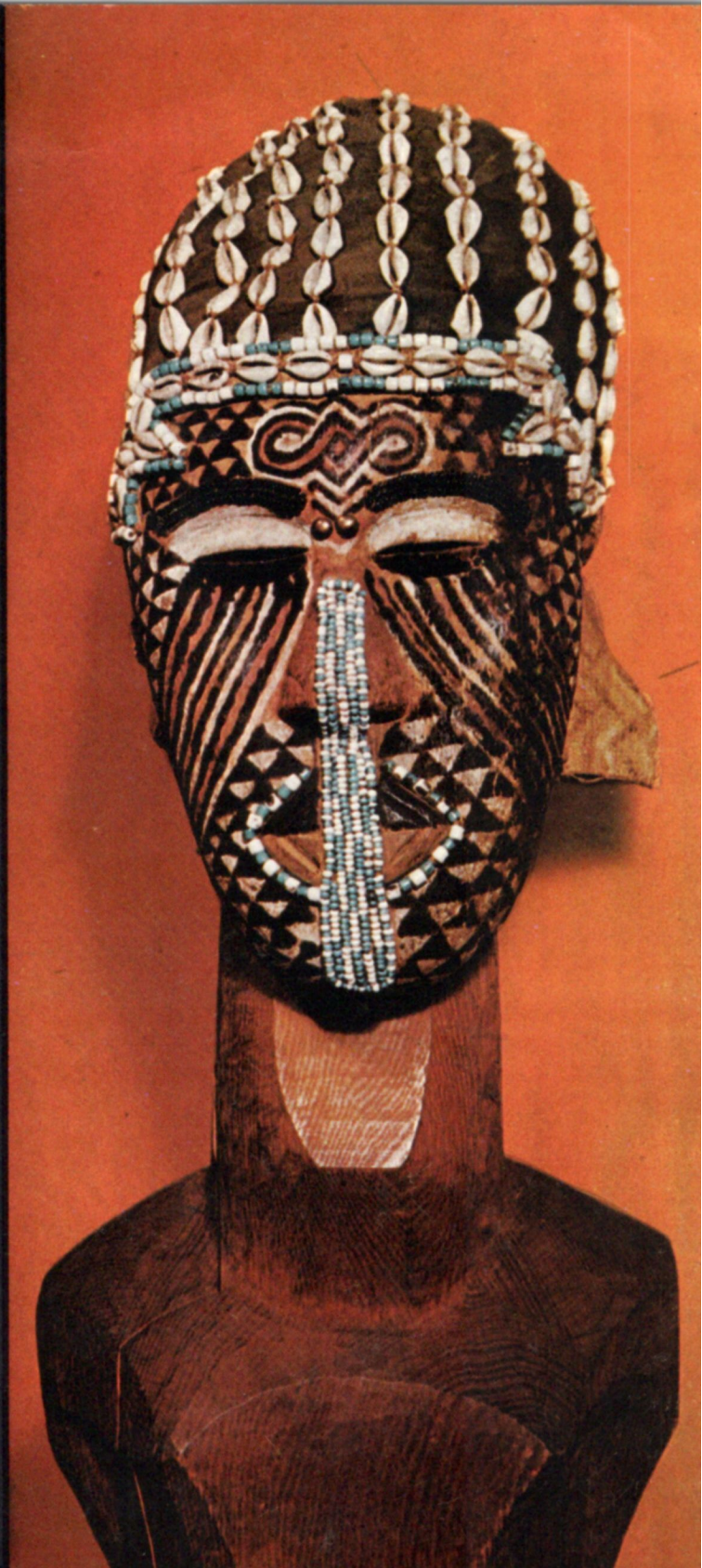
The maenad and the satyr in this classical marble relief (left) were "wild associates" of the Greek god of the grapevine, Dionysus. Their Spring feasts and revelries formed part of the mythology woven around the god of wine. (University of Pennsylvania Museum)

Part of a Roman mosaic floor decoration (below), this large vine-wreathed head of Bacchus was executed by a Roman mosaicist early in the third century. It recalls the elaborate Spring festivals associated with the Greek god of wine, Dionysus. These festivals included famous dramas written by outstanding Greek playwrights. Because of his association with the grapevine, Dionysus is portrayed here with a garland of grapes around his head. (University of Pennsylvania Museum)

This East Indian fragment (above), a little limestone flute-player, dated about 11th century, was probably at one time a part of a large temple frieze of dancers and musicians. It suggests the Indian love of life, in which the mind and spirit soar while the body rejoices. (Philadelphia Museum of Art)

This African dance mask (right) from the Belgian Congo is a royal mask worn in dances in which the king participated. Less than a hundred years ago, the vast interior of Africa was almost unknown and was still called "the dark continent," but its 150 million peoples possess a long and rich tradition, which has had tremendous influence on the art of the 20th century. (University of Pennsylvania Museum)

This ornamental necklace of small bird skins (below) was worn by members of a primitive tribe of Brazil. In the Amazon Valley savage tribes still roam the steaming jungles and still make themselves beautiful with bird skins and feathers, seeds and animal skins. (University of Pennsylvania Museum)



VALLEY OF GRIEF

A Dramatic Account of the Ravages and Terror Wrought by the Johnstown Flood

BY ADI-KENT THOMAS JEFFREY

"We never heard the water come in at all. It was just there all of a sudden."

Those were the words of Joseph Soltis of Pittston, Pennsylvania, after he had been pulled from the Port Griffith, Pennsylvania, flood-cracked mine in the recent midwest disaster of late January.

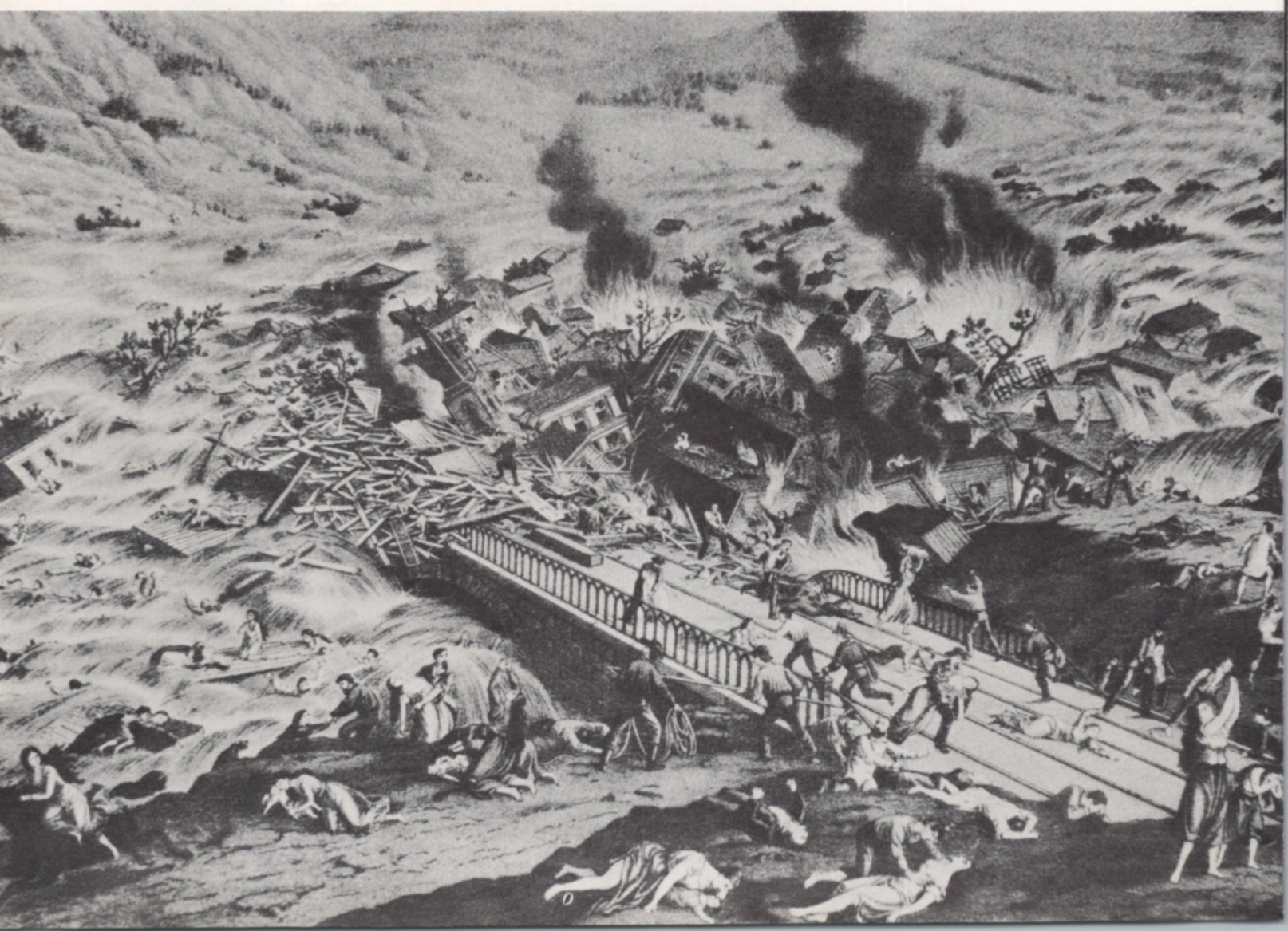
The statement could have been made nearly seventy years ago at Johnstown on the edge of another Pennsylvania flood-swollen river, the Conemaugh.

A recent Red Cross announcement regarding the January floods stated: "2200 families are homeless. Emergency shelters have been set up and extra Red Cross workers rushed to the area." In 1889, the newspapers presented the following statistics: fifty acres of city swept clean; 4000 people killed; 20,000 inhabitants to be fed, housed and clothed; epidemics of diphtheria, pneumonia and typhoid fever to be quelled."

This is the story of a desperate city on the eve of the 70th anniversary of its world-shaking disaster: the Johnstown flood.

It is also the story of the woman who helped put the city back on its feet, Clara Barton. As founder of the American Red Cross, she led the organization through the first large-scale disaster aid of its long career as an instrument of humanitarianism.

"A scene too heart-rending for description"—1889 engraving of the disastrous Johnstown Flood.



In flood-battered Pennsylvania Railroad station, relief workers set up distribution facilities.

CLARA Barton looked out the window of the Pennsylvania Railroad coach as it clattered out of Philadelphia's Broad Street station in the oppressive dawn of June 2, 1889. A blowing mist swept against the crowd that stood on the platform, watching the Philadephia Red Cross Society depart on the first relief train to Johnstown over two hundred miles away. Two days before, on May 31st, torrential rains and the bursting of a dam that held the country's largest reservoir plunged millions of tons of water down the Conemaugh valley into Johnstown. By the time the world had learned the news, little remained in fifty acres of city but ashes, rubble and mud as one gigantic grave marker for thousands of dead.

The founder of the American Red Cross turned away from a last view of lead-dark Philadelphia with its uneven rooftops and square-jutting City Hall, glanced down the length of coach behind her. Seats were either filled with boxes of supplies and equipment or occupied by nurses in their hospital uniforms or physicians with regimented lines of leather bags at their feet. Each member of the Philadelphia corps wore a Red Cross armband and a solemn look of unspoken thoughts.

That evening, the mud-spattered train shoved into the remains of the Pennsylvania Railroad station in Johnstown. In awestruck silence, the stream of relief workers stepped down onto a platform of oozing dirt. Clara Barton put a small booted foot over a length of twisted track and looked about her. Gazing upon the agonized faces of the dead was not a new experience to her, but for a moment she felt a sickening twinge.

Here was no battlefield, strewn with wounded, but a whole city stripped, beaten and dying. Everywhere her eye could see were acres of city swept flat.

"Good evening, ma'am." A Captain in the uniform of the Grand Army of the Republic approached her and saluted. "General Hastings and his troops are now in charge of the city. My lieutenant will be honored to guide your corps to Kernville, just up the river from Johnstown. The general felt it to be the most adaptable area for your tents, since a plateau exists there. I have been sent to be your personal escort, should you prefer a survey of the city first while the Red Cross encampment goes up."

Main Street, Johnstown, front of Merchant's Hotel.

"I find your plan most acceptable, Captain, and please convey my thanks to General Hastings for his consideration in meeting us at such a time."

As the two picked their way through mud-steeped streets, the head of the Red Cross, experienced a quick appraisal of disaster, stopped suddenly at a pile of rubble. Bodies projected here and there in the ruins like scattered logs. Within reach of her was a child's arm, rigid, standing out at right angle to the body. Her eyes shut for a fleeting instant.

"It's not been two days yet, Ma'am," explained the officer. "The Citizens' Committee, formed right after the flood, is doing its best to clear the debris, but there's the living to feed and clothe. Look—" He pointed to a supply depot set up that morning by the army at the head of Main Street. Men and women were limping into the lines, pouring down upon the depot in tributaries. From one line came the sound of squabbling women, shaking their baskets at the sentries, filling the air with mockery. "We ain't gettin' a thing, but that there blonde's gettin' flour and potatoes!"

Clara Barton, founder of American Red Cross.

Miss Barton looked up at the captain. He shrugged. "Humanity is a funny piece o' business, Ma'am. There can be more fighters than mourners even when thousands lie around dead." He extended his supporting arm and the two commenced again to plough their way through mud. "The Vigilance Committee," he continued, "made so many tin badge sheriffs before the army got here, that there was no one to bury the dead. The living have been so busy either thieving or hanging thieves, it's been difficult for us to ascertain who the criminals are—the hanging or the hangmen!"

"I well understand what you mean, Captain." The Red Cross leader pointed with her boot to a large piece of sheet metal lying in the debris. At least thirty stars had been crudely cut from that one piece alone.

The two came shortly to a dry stretch of ground. Miss Barton paused and smiled for the first time since the news of the catastrophe at Johnstown had first shocked her into leaving her home in Washington.

"What kind of paving is this, sir?"

"Cigars, ma'am." The captain watched her amazement, then continued. "There used to be a cigar manufactory here on Vine. The flood swept it away, but left this hardy debris of thousands of cigars. They're piled so high, it's made the best stretch of roadway in the city!" The two smiled at each other. "And that's not the only bit of humor to be found, Miss Barton. I can show you a railroad car over on its side a few blocks away, battered to timber. The only intact item left is a sign reading, "Any person injuring this car will be dealt with according to law."

For a fleeting moment, the two shared a hearty laugh. Then they came to a sudden silence as two men crossed their path, bearing a coffin. The sight, Clara Barton found, was a common one.

"Diphtheria, sir," queried Miss Barton as they proceeded, "—and typhoid fever—how many cases as yet?"

"The citizens fear an epidemic and a dozen cases have occurred already. Up on the hills, where so many struggled during the flood, people were out in the chill air with wet clothes on for over twenty-four hours. The pneumonia outbreak there is severe."

Miss Barton raised her skirts as they approached a four-foot-wide bridge thrown across the creek that flowed down Main Street, two ropes with narrow boards tied to them. Swarms of people were making their way across. The Red Cross president and her escort had no sooner reached the middle of the frail support than a stream of coffins, being borne precariously across, met them head-on. The two pressed hard against the ropes to make berth for the procession. With a groaning of taut roping, the bridge sagged below the water level. In a flash, the captain seized his frail companion by the waist as she slipped close to the ropes. They struggled on across, gripping the side-rope hand over hand. Others were doing the same in as matter-of-fact a manner as though they were mounting the stairs of their homes, their feet scuffing through water above their ankles.

Clara Barton looked back upon the staggering stream of humanity.

"Ah, sir, it is like a blow on the head. There are no tears. They are stunned. But I tell you, they will awake after a while and then the tears will flow down the hills of this valley from thousands of bleeding hearts and there will be weeping and wailing such as never before."

Silently, the two walked on, watching each footfall. Miss Barton began to slow up from the weight of her skirts, pulling with clinging ooze. "It is nothing, sir," she said with a flick of her hand. "They were heavier than this with blood at Fredericksburg, I assure you."

Ruins lay in piles about them like giant rubbish heaps. One miraculous sight after another kept the two from speaking. In a house where everything was devastated save one wall, there was a mantel, standing intact, with a clock on it. In front of the clock rested a lady's fan as gently as though some young girl, home from a ball, had just placed it there. Down another block a regal vision stood out in the surrounding rubble: the entire decorated front of the balcony circle of the Opera House was there, with the chairs still about its semi-circle, the whole arrangement carried to the spot about a half-mile away from the theater's site.

Farther along where one wall only of a house remained, an oil painting hung, untouched. "Do you see the irony of life—and death, sir?"

The captain followed her gaze. The painting on the wall was of a flood.

In the distance, the sound of discordant music shattered the quiet. A drunk was dancing on the strings of an upright piano, singing, while several

equally exuberant residents walked the rubbish heaps, tight-rope fashion, a pail of whiskey from some stricken saloon in each hand. The scene was short-lived as a band of Pittsburgh policemen plunged in to collar the vagrants.

"Now, sir," she said in warm dismissal to her escort of the past hour and a half, "I bid you farewell, for I must see to the work to be done here." She extended her hand with a warm smile to the captain, who took it, bowed and departed.

Miss Barton swung her heavy skirts about. "Doctor O'Neill, will you take me the rounds now?" The two entered the tent that had been erected less than a few hours before. Already it was filled with patients. Dr. O'Neill had already made up charts and case listings. She learned that more injuries had resulted from fire and impact than from water. Houses, loosened from their foundations, had charged against each other while people were still in them. The great stone bridge at Cambria just at the base of Johnstown was the one piece of construction that withstood the force of the wall of water. At least a thousand houses, each occupied to some extent, rammed against the bridge, piling up to a height of forty feet. Stoves, alight in the frail structures, set the frame dam into a blaze that burned for days. In this huge funeral pyre, screaming victims, trapped chickens in coops, cattle in barns, and barking dogs all vanished in a holocaust. Several of the patients stretched now before the Red Cross leader's eyes, swathed in bandages, were of those few who had managed to crawl along the roof tops at the bridge and make an escape.

Looters were lynched or drowned by Army officers.

Clara Barton paused at the side of a groaning man suffering from a fractured skull. She leaned over to soothe his burning forehead. One hand, she noticed, had a finger missing. The doctor beside her shook his head.

"You will scarcely believe the things we are finding, Miss Barton." He directed his gaze pityingly at the man. "A neighbor of this patient told us of seeing him struggle to reach up to a window sill as he floated past. A man seated upon the sill reached down as if to assist him. Instead he grabbed the drowning man's hand which bore a large diamond, cut off the man's finger with a knife, released the victim and withdrew into the house with his gruesome loot."

Miss Barton straightened. "I can see, sir, more and more pestilence arises from this calamity in Conemaugh Valley. The people are either dazed or crazed." She walked out of the tent into the night, her black skirts billowing gently. The doctor was at her heels. In the distance, a light blue vapor arose in a funnel shape into the darkening sky from the smouldering Cambria bridge.

"We shall be here for months, doctor. Our work will be more than hospitals and relief lines. We shall have to build a warehouse for storage and hotels for housing and homes for dispensing. We shall help men and women by teaching them to help themselves. We shall need clerks, accountants, builders . . . the people need to make their own living again, not feel they are charity cases."

Dr. O'Neill nodded. "General Hastings has assured me that the militia, the railroad and every relief committee stands ready to work at your command."

Miss Barton took a deep breath. She turned. The outline of a cemetery at the foot of Stonyvale stood out in black silhouette against a moonlit sky.

"They told me," said the doctor, "a woman was found this morning inside a house that had floated there, still sitting at a table as though she were alive and were about to partake of breakfast."

Miss Barton shook her head in amazement. "And the graves, doctor—how many do you hear have been made room for in that little burial ground?"

"As many as could be made room for, placed side by side. I walked there myself, looking upon inscriptions no more fitting than such a one as 'an unknown man, black hair, aged about thirty-five, smooth face'; others are merely a single adjective such as 'fat,' 'lean.' One has only the single word, 'lusty.' "

Clara Barton disappeared into her tent, while Dr. O'Neill walked toward his. The night became near-soundless again with only the snapping of bonfires, or the occasional challenge from a sentry to some newsman or straggler on a mud-laden road.

Conemaugh Valley slept again . . . with thanks in twenty thousand hearts to Philadelphia . . . and its Red Cross. ■

Working with stone, clay or canvas, students are given the opportunity to express themselves in the medium most suited to their talents.

FOR THE YOUNG IN ART

Philadelphia's School Art League—a challenge and an opportunity for the talented child

BY JACK ROSEN

IN recent years much has been written and spoken of the need to provide for the gifted child in our educational system, to seek him out and guarantee his fulfillment. Statesmen, educators and parents have met and planned, and out of these meetings have come as many answers as there are talents. While schools throughout the country are experimenting with curricula and special classes, here in Philadelphia, under the enlightened leadership of the Board of Public Education, a program for art-talented children has been in existence for thirty-seven years—a program that may well serve as a model for other cities and communities in the country.

The School Art League of Philadelphia, formed in 1922 through the cooperation of Samuel S. Fleisher's Graphic Sketch Club, the Board of Public Education and the Philadelphia Art Alliance, has been serving the needs of the talented child, offering the challenge so vital to his continuing development, not only as a potential artist, but also as a creative human being. While the League's stated purpose has been to "supplement and enrich the courses in art offered by the Philadelphia Public Schools," it has gone far beyond that role, recognizing that through contact with art, the child can become a richer, more expressive person whose contribution to society can thereby become more meaningful.

Without looking at a portfolio, measuring an IQ or administering a test, the League has been accept-

ing students over the years, basing admission only on a genuine interest in art and a recommendation from a teacher, counsellor or school principal.

Today, twelve hundred children from the city's public schools look forward to Saturday morning as "art school" time. At ten centers throughout the city, students from the fifth grade on up spend three hours every weekend during the school term testing their talents in art, working side by side with children of comparable ability.

Under the sympathetic guidance of experienced art teachers and professional artists, all chosen for their ability to impart an understanding and love of art, students are given the opportunity to go ahead at their own pace, to benefit from individual instruction and to form a true measure of their own abilities.

In addition to concentrated classroom work, students are exposed to a series of lectures, slide shows, demonstrations and field tours of museums and art schools aimed at presenting them with as well-rounded a picture of art as is possible in the short time available.

At the end of each term, the League presents an exhibition of work unique in the concept that every student in regular attendance is represented. This year more than fifteen hundred pieces will be displayed in a two-week show which will open on May 22nd at the Commercial Museum.

That the League's program has been successful can be attested to by the many graduates who have established themselves in the art world, a list that includes such familiar names as Joseph Hirsch, Philomena Delarippa, Herschel Levitt, Jacob Landau, Robert Goldman, Gerson Kaiser and Francis Barone. For many others, the success of League training can be measured in terms of their increased appreciation and understanding of art and the world.

In the past few years under the active direction of artist Jack Bookbinder, Special Assistant to the Art Director, Philadelphia Public Schools, the League has doubled its facilities and greatly increased its enrollment.

"Yet there is a need for further expansion. We have a waiting list now and we're only covering eight grades. Imagine the number of children in the lower grades who would respond if we could handle them." With these words, League graduate Jack Bookbinder emphasizes the need for a continuance of the program on a much larger scale. "There are so many waiting—and because they are waiting I know we will find a way to grow." ■

At Fleischer Art Memorial, largest of League centers, advanced drawing class works from live models.

"Two for Bermuda" brings smiles to the faces of Mrs. Edwin Cressman, Elkins Park, Mrs. Edmund F. Venzie, Rydal, and Mrs. Charles A. Hemmer, Lansdowne. The women are all members of the Guild of the Osteopathic Hospitals, which is planning a card party and fashion show with the Bermuda theme at Wanamakers, March 12.

PENN COUNTRY CHECKER

people and what they're doing

Future plans for the development of the John Stover Tinicum Park near Erwinna are discussed in al fresco setting. Dr. W. Wilson McNeary (right), Lumberville, and William Stover, Erwinna, inspect the site of Bucks County's first county park with Hal H. Clark (left), of Doylestown.

Novelist Pearl S. Buck (second from right), Bucks County resident, discusses the script of her new play, "A Desert Incident," which opens at the Walnut Theatre on March 10. Actors and director involved are (from left): Cameron Prud'homme, Paul Roebling, Sylvia Daneel, Tad Danielewski (the director) and Shepperd Strudwick.

Copy of America's first business charter, granted to the Presbyterian Ministers' Fund in 1759 by sons of William Penn, is presented to Mayor Richardson Dilworth by Mary Elizabeth Broomall, 8, as Rev. Dr. Alexander Mackie, president of the 200-year old Philadelphia insurance company, the world's oldest, looks on.

Student musicians from the five county area who performed in the four-day Southeastern District Orchestra Festival at Neshaminy High School were: (top row) Dorothy Riggs, Neshaminy, concert mistress, and Charles Bader, Penn Charter. Others are: Douglas Volk, Haverford; Carole Reitenbaugh, Pottstown; and Helen Thomas, West Chester.

BOARD

Old friends meet at a distinguished gathering. Eugene Ormandy (left), conductor of the Philadelphia Orchestra, embraces pianist Rudolph Serkin after presenting him with a 1959 Philadelphia Arts Festival Award. Painter Franklin Watkins and Henri Marceau, director of the Philadelphia Museum of Art, smile approval.

"Outstanding Citizen" award of the West Chester Chamber of Commerce is given Berenice Ball (Mrs. William A. Ball, Jr.), antiques editor of the PENNSYLVANIA TRAVELER, *by Gibbons Cornwell, past burgess of West Chester. Looking on are Chester J. Sinclair, new president of the Chamber, and Irwin Klein, outgoing president.*

Farewell serenade for the Phillies? J. Fred Vollmer and James V. Stouffer, executives of the Stouffer Corporation, chat with the ball players at the opening of Stouffer's-Penn Center. Team members were among the civic leaders, city officials and local celebrities who attended gala opening of new restaurant.

Problems of the migrant worker were discussed on West Chester panel by J. Carl Empie, moderator; Rev. Albert Newport, Parkesburg Presbyterian Church; William L. Batt, secretary of Labor and Industry; Dr. Sarah Bishop, Wilmington; John M. Dawkins, Department of Welfare; and Mrs. John Alcock, Landenberg, chairman of the forum.

One of Philadelphia's most coveted honors, the Powell Award, is presented to John A. Diemand (third from left), president of the Insurance Company of North America, by Albert M. Greenfield. Looking on are: Robert McLean, R. G. Rincliffe, James H. J. Tate, J. Griffith Boardman and Lt. Gov. John Morgan Davis.

Winning exhibits in the 18th annual Scholastic Arts Awards exhibition at Gimbels are given close scrutiny by Dr. Earl B. Milliette, chairman of the regional advisory committee, Allan R. Freelon and Jack Bookbinder. Dr. Milliette is director of the Fine and Industrial Arts in the Philadelphia public schools.

Plans for campaign to raise funds for a 14-acre community center are completed by officers of the New Britain Civic Association. Seated are: Dorothy Kurtz, Lawrence Miller, George Mather, Jerry Thiese and Glenn George. Shown standing are: Earl Smith, Melvin Gottschalg and Alan D. Williams.

The 63rd anniversary and reciprocity luncheon of the Kennett New Century Club brought together Mrs. Omar R. Johnson, president of the Chester County Federation of Women's Clubs, Mrs. Roy A. Miller, president of the hostess club, Mrs. A. W. Hawkins, club vice-president, and Mrs. John W. Beiler, of the Pennsylvania Federation of Women's Clubs.

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Rochberg on Rochberg

BY PETER CHRISAFIDES

"I AM interested in creating the most intense kind of uncertainty in music in which any sense of formal structure is lost, music which is on the verge of disintegrating into meaninglessness."

With these sharp words, George Rochberg, one of Philadelphia's best known composers, summed up the intentions behind the works he has been writing for the past two years, works quite unlike those which have established his reputation among Philadelphians.

The *First Symphony,* premiered last season by Eugene Ormandy and the Orchestra, the *String Quartet,* heard last month at the the initial concert of the Contemporary Chamber Music Society, and the *Bagatelles,* frequently performed by pianist Jeanne Behrend, all belong to an earlier creative phase. To use Rochberg's words, "They were conceived in terms of the historic forms of rhetorical discourse," (the procedure of theme statement, development and reprise which were the methods of composers from the Baroque to the 19th Century). This way of writing he now has no use for.

His present aesthetic is apparent in his *Sonata Fantasia,* to be given its Philadelphia premiere later this season, the *Dialogues for Clarinet and Piano,* and a work now in composition for oboe and piano.

Aside from the value of the above statement as an artistic credo, his stress on "an intense kind of uncertainty," is a clear indication to the lay listener of contemporary trends among the avant-garde. By implication, it also provides a clue to the nature of the gap between the composer and the audience.

When confronted with such music, listeners logically ask: "If themes and their development no longer give form to a piece, what does?" Rochberg's answer: "The shape of the material shapes the form of the music." In other words, the music contains a continuous flow of expressive material—melody, harmony, rhythm —which, within its duration, functions much like the colors and forms of abstract expressionist paintings. There is nothing capricious about the composition of such music. It has a structure built carefully along the lines of Rochberg's personal approach to twelve-tone writing techniques.

Rochberg, the man, is every bit as intense, eloquent and uncompromising as his music. There is no aspect of contemporary culture which he can't draw upon to make a point. Names of writers such as Jean Paul Sartre, Samuel Beckett, Boris Pasternak

and Herman Hesse crop up in his conversation as frequently as Beethoven and Stravinsky. Between demands of his job as editor for Theodore Presser Co.'s music publications and family obligations—he is a father of two youngsters—he has only a limited amount of time left to him for composition. Nonetheless, he has managed to write some thirty works within the past ten years.

Rochberg, now 40, was born in Patterson, New Jersey, the same town which produced the poet-physician William Carlos Williams. His early training began at the Mannes School of Music in New York, where, among others, he worked with the conductor George Szell, who, this month, will introduce Rochberg's Second Symphony with the Cleveland Orchestra. Following the war, his training was concluded under Rosario Scalero and Gian-Carlo Menotti at Curtis Institute. He remained at Curtis for several years as a faculty member.

"I am interested in creating the most intense kind of uncertainty."

Records . . . When the Second World War finally dissipated itself into the exhausting peace of the present, a new generation of composers found itself faced with a nearly unanswerable question: What to do next?

The answer to many composers of this generation lay in the twelve-tone techniques discovered by Arnold Schoenberg and furthered by his student-disciple Anton Webern. Their methods of composition were to provide the new men with a springboard into the future—in any case, the technical impetus to search a New Classicism.

Some of the results of this searching are now put before the general public for the first time on Columbia's ML5275, the initial disk in a series tagged *New Directions*. Undoubtedly, "The music"—to quote the excellent notes—"will be as controversial as fallout—and as little understood."

These advanced probings come from the pens of a German and a Frenchman: Karlheinz Stockhausen and Pierre Boulez. The former is represented by his *Nr. 5 Zeitmasse,* a wind quintet. Boulez' contribution is *Le Marteau sans maitre,* a chamber cantata for alto voice, flute, guitar, viola, and large percussion ensemble.

Stockhausen's *Zeitmasse,* which he played and explained to an Art Alliance audience earlier this season, is a clever piece, full to the gills with gimmicks. Many of them work, but, at times, more as a result of happy chance than careful intention. Despite all of the composer's much-publicized concern with organization, *Zeitmasse* has a haphazardness to its overall design.

However, this does not seem to be the case of Boulez' Cantata. It's immediately apparent on first listening that this piece is carefully conceived, that there's not a sound or contrapuntal strand that wasn't first heard in its composer's head. The work is highly expressive, and radiates an almost classical passivity and delicacy. Nevertheless, techniques abound in this piece as well.

The performances are under the direction of the new arch-priest of contemporary music, Robert Craft. Columbia outdoes itself with excellent sound throughout. If sound is one of your pet frets, look into Everest Records.

Sir Eugene Goosens, long without a U.S. recording outlet, does a crack job with Stravinsky's *Symphony in Three Movements* on LP BR-6009. The ensemble is the London Symphony Orchestra. The coupling is Stravinsky's *Ebony Concerto,* played by Woody Herman and his band, for whom it was written. ■

The American Revolution As Related to Pennsylvania

In the South, Gen. Greene advanced upon his enemy, taking post at Guilford Court House. On the 15th of March they met and fought for an hour and one half, with great bravery, forcing the British to give way. In our western province the frontier villages and farms were repeatedly harassed by the enemy and the Indian, and Col. Brodhead writes the following to General Washington.

Fort Pitt, March 27th, 1781

SINCE my last a small paper was brought to me by some faithful Indians who found it rolled up very neatly in a powder horn which a Disaffected person had lost near the waters of Sandusky.

A number of Delaware Indians from Coochocking have been here since my last, & appear to be as friendly as ever. Two Delaware Indians who in their Cups spoke contemptuously of our service, I have confined in Irons, but am at a loss what farther to do with them until I see what number join us, & hear what their general Conduct has been. Immediately after the termination of the intended excursion, I will avail myself of your indulgence to represent the State of things in this District.

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DANIEL BRODHEAD

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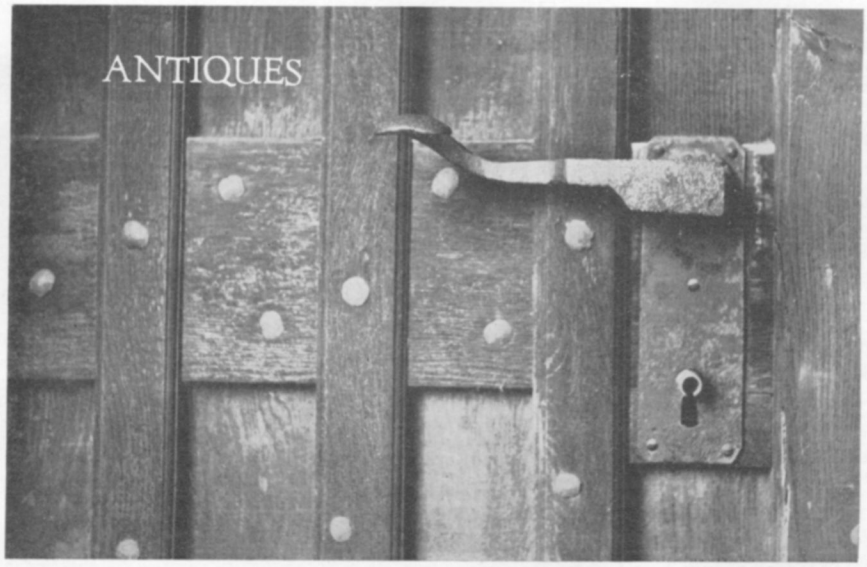


Unusual lock with latch-type handle on heavily battened, studded door.

Locks and Latches

BY BERENICE BALL

EVER since man, in violation of the ancient Biblical dictum, began to lay up treasures for himself upon earth, he has been plagued by the necessity of protecting those treasures against theft. In his long and tortuously slow progress from cave to castle, a means to frustrate would-be plunderers has taxed his ingenuity only slightly less than has the acquisition of more wealth. The obvious—and consequently the most frequently employed—safeguard was a lock to which only he and a trusted few should possess the key.

Four thousand or more years ago the lock was employed in recognizable form to guard the uninsured and easily negotiable gems and precious metals in which material worth was reckoned. Although, like timepieces, locks have become ever smaller and more efficient in the succeeding centuries, the basic principle of their design—the use of the dead bolt—has not changed. The ancient Egyptians, who were probably the first to make wide use of the lock, favored teakwood as a material. As early as 400 B. C., the Romans are believed to have made locks with keys of iron. Bronze and silver locks have been sifted from the volcanic ash that buried Pompeii in A. D. 79.

With the Gallic invasions, the art of the locksmith, like so many other fine and practical arts, passed into an eclipse that was to endure until the Middle Ages, when Nuremberg, that storied Bavarian city so celebrated for its artisans, gained pre-eminence as a center of lock manufacture. It held that position until the outbreak of the Thirty Year's War made arms a more profitable commodity. Later, craftsmen in France and England distinguished themselves as locksmiths. It was in the latter country that the tumbler-type mechanism was invented, an innovation that ranks in importance with the revolutionary pin-tumbler developed in mid-nineteenth century America by Linus Yale, whose name has become a hallmark for completely reliable protection against intruders.

One would suppose that the lock, having so ancient and distinguished a lineage, would figure prominently in the records of the past, that in view of its importance and constantly improving performance, the evolution of the lock would have been carefully documented. Such, unfortunately, has not been the case. For locks, though so vital to every culture that has attached value to material goods, have been so commonplace, so taken for granted, as to very nearly escape the attention of scholars and historians altogether.

To chronicle a full and accurate history of locks from a contemporary vantage point would be virtually impossible, so lacking is the record in detail. Even the most learned authorities have difficulty dating a specific lock with precision. There are an almost infinite number of types within types, variations on variations, progressions and retrogressions. Specimens from the French Renaissance, ornamented on their unseen, working parts, seem much later in point of time than the crude types found on many early American doors.

Familiar to everyone acquainted with early American artifacts is the simple doorlatch made first of stout wood and later of crudely-wrought iron and consisting of three parts: the latch bar, the catch, and the staple that held the bar to the door. When service from both sides of the door was required, a string was fastened to the bar and passed through a hole in the door to lend a very concrete meaning to the familiar saying, "The latch string is out for you." Despite their primitive construction, such latches are still widely used on farm outbuildings.

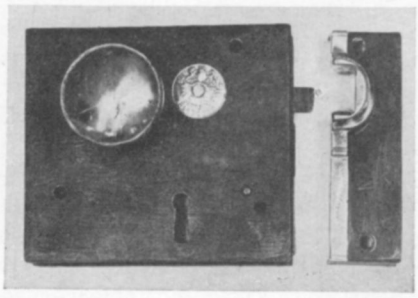
A later refinement was furnished by the thumb latch which, instead of a string, offered a thumb press to activate the bar from the outside. Still later, a spring arrangement, attached to the latch with a cam and mounted on an iron backplate for greater strength, provided the first spring locks. In the earliest types, the working parts were visible; later the parts were enclosed in an iron box to form what is now known as the box lock.

From such locks, as primitive as they appear to be, it was only a step to the impressive, handsomely proportioned brass box locks equipped with round or oval brass knobs, or with the beautiful but mechanically weak stirrup drop. Such masterpieces

of the locksmith's art were, however, found only on houses of some pretension. The larger the house, the larger and more numerous its locks were likely to be. In the truly great mansions that abounded in southeastern Pennsylvania in colonial times, brass locks were frequently employed for interior as well as exterior doors. The average farmhouse door of the period retained its thumb latch even after an iron box lock, operated from either side with a key, was installed.

Wooden locks, when they were used at all, were employed as temporary expedients on house doors or relegated to barns and other outbuildings.

One of the early locks prevalent in the colonies was the so-called "carpenter lock." Manufactured in tremendous quantities in England under a grant from the King and exported on practically every ship that sailed for the New World, they were both efficient and inexpensive. Contemporary collectors can usually identify the carpenter lock by the brass medallion attached to the iron box that gave the name of the manufacturer and sometimes the number of the lock.



Iron box lock with brass medallion.

Not all locks, however, were of foreign origin. In 1731 the *Pennsylvania Gazette* carried the notice of a subscriber who made and sold "all Sorts of Nailes, Locks, etc. . . . Made of This Country Iron." He may have been a blacksmith, a whitesmith, or an ironmonger; the notice does not tell us what trade name he went by. The continued popularity of latches is attested to by a 1791 advertisement that offers them for sale along with the usual hardware articles.

An index to the price of locks in the 18th century is to be found in the following entries from the account book of a Philadelphia merchant dated 1760:

½ doz. Brass knob door locks	2-0-0
¼ doz. larger "	1-4-6
½ doz. Gate locks	9-6
1 Brass Door lock	8-0

The fact that early inventories of country shopkeepers rarely list locks leads one to the inference, though quite possibly the incorrect inference, that such items found almost immediate sale or were made to order by blacksmiths. Perhaps they were never sold in the country shops at all.

Since locks of antique vintage required constant maintenance and encumbered the housekeeper with bulky keys, the compact models introduced by Linus Yale in the middle 1800's met with immediate success and were quickly substituted for their progenitors. Many a colonial house bears mute testimony to their general acceptance, either by the scars left from the removal of earlier locks or by the several pieces of hardware still intact but rendered superfluous by the addition of a modern Yale lock.

One can only be impressed by the great number of magnificent early locks preserved or restored in the many fine old houses of the Penn Country. There are, in addition, many significant museum, private, and professional collections to be seen, studied, or purchased from respectively. To those who are restoring old houses, this area offers excellent opportunities to secure the most authentic answers to all lock problems.

American door hardware, from the very first, was substantial, functional, and pleasing in line and proportion. The early colonists, though not altogether cut off from their mother countries, were compelled to use every skill at their command to survive. In their hardware we find sturdy craftsmanship sired by necessity and tradition and admirably suited to a new mode of life. ■

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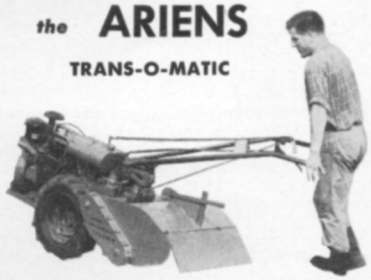

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What's new for Spring?

BY BETTY STEDMAN

MARCH with its madcap winds and opera star temperament ushers in a host of new and exciting changes in the garden world, changes that range from the first welcome touches of bright spring weather to new introductions in plants, blooms and gardener's equipment. This impressive list includes hundreds of items from drafting-board, laboratory and propagator, all designed to make gardening simpler, more productive and far more fun.

Now you can spray and mow at the same time. An ingenious new device called Spray-Mow, an attachment for rotary mowers, kills weeds, chiggers, mosquitoes, flies and will fertilize or water as you mow your lawn. A plastic reservoir attaches to the mower handle and tubes carry liquid to each side of the mower base, where it is atomized by the rotating blades. Except for something called "grommets," which seems strictly man-of-the-house department, attaching sounds easy.

Sprayers have a new, new look this year. That garden sprayer has a new oval shape and is lighter and easier to carry, with nylon stretch hose and a newly added safety valve. A larger size called "Stroll 'n Spray" is mounted on a frame and wheels for portability. These are the well-known Universal line.

Not exactly new on the market this year, but certainly among the finest trimming equipment made, is the "Little Wonder" line. Their Edger 'n Trimmer is well-balanced, designed for safety and easy use for a long list of hard-to-reach jobs, well worth its slightly higher price. For that wood lot or a host of spring brush cutting chores, there is a new portable brush cutter by Comet Industries. Low priced ($139), light but powerful, it adapts to many uses with inexpensive attachments, can be used as a pump to drain cellars, pools or swampy areas.

Mowers, too, grow sleeker and more streamlined by the minute. The new Porter-Cable Yardmaster is a beautiful example of this trend. It's an easy-to-handle riding mower with many new safety features.

Planet Jr. has added a new, more powerful unit to its well known line. Powered by a 3 HP Briggs & Stratton Engine, it expands to till a full 18 to 22 inches.

Ariens, pioneers in rotary till-

ing, are offering their Gard-N-Yard line with special emphasis on inside engineering for ruggedness, efficiency and safety.

Wheelhorse claims "More fun in the sun, more done!" for this small but efficient workhorse.

Economy Tractors have joined the quick-start field with a new 12-volt, quickly attached battery starter.

Good news for the distaff side! Stanley Tools have completely redesigned their line of shears, pruners and rakes for the feminine touch. New "soft-feel" plastic handles and spoon-shaped handgrip are planned for comfort and convenience.

When you leave your clippers outdoors overnight or longer, they won't turn up again with a hard-to-remove coat of rust; that is, if they are new, chromed cutters by Wiss.

From the experimental laboratories have come several new items. Pratt's have a new liquid rose spray, listed as a complete insecticide-fungicide formula and a new spray designed for control of the entire nematode family. New also, is Borden's "38," a fertilizer compound which provides a slow and uniform release of nitrogen throughout the growing season with one application.

Well worth your attention are Aqua-Gro, a new wetting agent which, impossible as it sounds, makes water wetter—(the watering you do is more effective); also Wilt-Pruf, successfully used in nurseries and greenhouses to protect plants, shrubs and trees from transplant shock and weather extremes. Both have a fine record in commercial use and are available for home gardens. Check your local nursery for a report on either one.

News on peat moss is brief. Premier is now packing a king-size bag for the retail market. Lighter in weight than the usual bales, it is designed for the convenience of average gardens and is ready to use. Sterling Forest Peat Moss Company is opening a 125-acre tract of public gardens at Tuxedo, N. Y. Plantings will include 2,000,000 bulbs, rose gardens, woodland tracts and other seasonal plantings. 125 acres will use a lot of peat moss.

Mark 26 Rotary Unit illustrated

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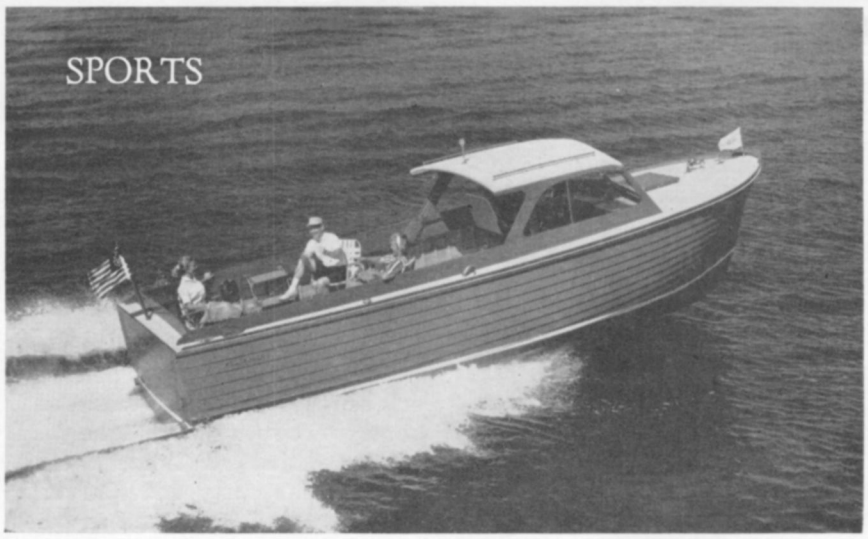
Spirit, beauty and durability combine to make this today's most popular house-plant, but occasionally indoor gardeners run into its exasperating stubbornness. Anyone who has tried to coax a mulish specimen into bloom will agree that now and again *Saintpaulia* just won't conform to the

"...an internationlist adventurer."

rules. There is no set of rules which will assure blooms in every case, but there are general conditions under which African Violets thrive and are most likely to produce a profuse showing of delicate color.

Light and sunshine, where the brightness is diffused, are a must. Too much light or direct sun will burn the leaves and harm the plant. Even temperatures ranging between 70 to 75 degrees in the daytime and 60 to 65 degrees at night are ideal. Fresh air and indirect ventilation are also essential. Avoid direct blasts of cold air on your plants.

Water from either top or bottom but do not let plants sit in water. Give them, like children, only as much as they can absorb at one session. Many growers find a small hand sprayer or atomizer very satisfactory to keep the leaves clean and provide the moist air these plants need, but water should always be tepid or room temperature. Feed with plant food or fertilizer at least once a month. ■



A Chris-Craft *work-fishing boat cuts a white swathe on a calm sea.*

All Outdoors

BY BOB McCORMICK

MAKE no mistake about it, boating—which gets its 1959 seasonal preview in Convention Hall's annual Philadelphia Motor Boat & Sportsmen's Show, February 27 to March 7, inclusive—has just about taken over as the nation's number one outdoor activity. If it fails to do so officially this year, it will be no fault of the sponsors of last month's New York show or George A. Smith, president, and/or Clinton W. Smullen, secretary of Philadelphia's 24th annual offering to dreamy-eyed pleasure boaters.

Time was when fishing and hunting in that order far surpassed boating as the nation's two top outdoor participation sports. Then, about ten years ago, manufacturers of small boats, outboard motors and other nautical equipment decided to do something about catching up. They've just about made it, as last year's two billion dollars in sales—more than double that of ten years ago—practically prove. If further evidence of the continued upward trend is needed, you have only to look briefly at sales and attendance figures for the New York show just a month ago.

Total attendance at the ten-day event: 415,000, as compared with last year's 389,000. Total sales of boats, motors, trailers and other equipment: $26,700,000 during the same ten days, an increase of twenty per cent over 1958. Transferred to the national scene this means, according to the entrepreneurs of Philadelphia's show, total sales of nearly two and a half billions to the 37,000,000 participating Americans during 1959.

Some idea of how these figures reflect participation among residents of the Penn Country will, of course, become more clear as the results of the Philadelphia show become known. Our guess is that nearly 1,000,000 people who call this five-county area home will take part in some form of pleasure boating this summer. And that's only slightly above the national average of one participant for every four members of the populace thirteen years of age or older!

Unlike last month's New York exhibition, which included only boating as its major attraction, the Philadelphia show runs the gamut of outdoor living from archery to fly-casting, and from gunning to station wagon camping. Basically, the show is an indoor market place for manufacturers of outdoor equipment, including boats and motors, as well as a three-ring circus featuring everything even remotely connected with the outdoors from log-rolling to trick shot golfing, as well as some acts that have no connection whatever; e.g., the "world's greatest trampoline artists" and Zippy, television's famed performing chimpanzee.

For the life of us, we can't understand why promoters of affairs such as this aren't content to stick to the outdoors in assembling the acts they seem to feel so necessary to attract the crowds. Personally, our feeling is that the success of the New York show, which had nothing to recommend it but a chance to see and buy the 1959 line of boats, motors and equipment, is conclusive proof that you can cut out the corn and still do business.

For those who like to see the experts perform, though, this year's Philadelphia show has a few choice highlights. Sandwiched in among Zippy the Chimp, Flipper the world's greatest performing seal, and Peppy, the log-rolling dog, are a couple of items to make us all turn green with envy—trick-shot golfer Paul Hahn and Joan Salvato, a gal who once held six national fly and bait casting championships, plus the international 5/8 oz. bait casting title, in the same year. Watch that pair work for long and you'll either go home and throw away your golf clubs or turn to fishing trout on worms.

For us, the highlight of the show is, as it has been for a long time, the fly, spin and bait casting competition among Penn Country sportsmen and women, boys and girls, as conducted by Upper Darby's Ellen Dietrich.

Restores Male Supremacy

Probably he didn't realize it at the time, nor will he ever get official recognition for his feat, but a Bucks County sportsman succeeded singlehandedly in restoring male supremacy to the 1959 Sailfish Derby off the Palm Beaches in Florida. He is Maurice Neinken of Perkasie, who not only led all the entries in the number of sailfish hooked and released last month—twenty-eight—but also caught and kept the longest entered this year —7 feet, 10¾ inches.

The search for a male angler who could beat the gals at sailfishing began last year when the women—God bless 'em—finished

one, two, three in the 1958 event, the last time it was held as mixed competition. Immediately, the West Palm Beach Fishing Club separated the sexes and announced, tongue-in-cheek, that no longer would the gals compete against the men (or vice versa), and that this year there would be two titles at stake—one for anglers, the other for the anglerettes.

Even at that, it took a last-minute flurry of activity for Nienken to get the men back on even footing with their distaff counterparts. And when it was all over, he'd won by two fish released, twenty-eight to twenty-six for Mrs. Charles Hamp of Union, N. J. And the only sailfish he boated (for conservation purposes, the contest itself is conducted on the basis of fish released with only those of trophy size being boated and killed) won the trophy in that classification. Still and all, catching and releasing twenty-six jumping silver sails as did Mrs. Hamp is pretty fair country fishing.

Ducks Unlimited

It was a happy suggestion when, some years ago, someone thought of cutting out the after-dinner speeches at the annual dinner of the Pennsylvania State Committee of Ducks Unlimited held each February at the Union League in Philadelphia. The idea was that contributing members could learn more about where their money is being spent and, incidentally raise more new money to carry on the necessary operations in the duck-breeding Canadian prairie provinces from a motion picture or two than from the longest after-dinner speech in the world.

This year's affair was no exception. Free to cut up their own old gunning touches as well as to partake heavily of fund-raising auctions and other events, more than 350 Penn Country members of DU left the dinner certain of one thing—there would have been practically no duck hunting at all along U. S. Flyways this year if it hadn't been for the millions of dollars raised and spent in DU operations in Canada in years past. Because, last summer, one of the worst draughts in Canadian history dried up all but man-made breeding marshes created through DU funds, ardent sportsmen who make up the Ducks Unlimited membership are now convinced that their efforts are now paying off handsomely.

Incidentally, DU members and other duck hunters who missed this year's dinner can still make their own contributions to the future of the sport. Simply make checks payable to W. Blakeley Chandlee, Treasurer, Ducks Unlimited, 817 Arch Street, Philadelphia 5, Pa. You'll get a lot better sport next fall if you do.

New Gunning Facility

Speaking of gunning, shooters looking for a place to keep their eye sharp during the off-season would do well to look into the new facilities operated by Barclay-Stewart & Co., of Pennsburg, wholesale distributors of handloader's supplies and accessories. Called simply "Powderbourne," the place is located just off Route 663 between Pennsburg and Geryville, Montgomery County, and is being developed into the first eastern shooters country club similar to that operated by Marshall Field & Co. at Fieldale, near Chicago.

Already in operation are two skeet fields, two trap fields, a one hundred-yard rifle range and a quail walk where hidden traps spew forth clay birds from behind hidden covers under simulated field conditions. Planned for the immediate future: a pistol range, a long-range rifle range, other trap, skeet and bird walk facilities. Best part of the deal is that it's open to individual gunners as well as clubs on a year-round basis except for Mondays. Address: R. D. 1, East Greenville, Pa.; telephone: Orleans 9-7973. ■

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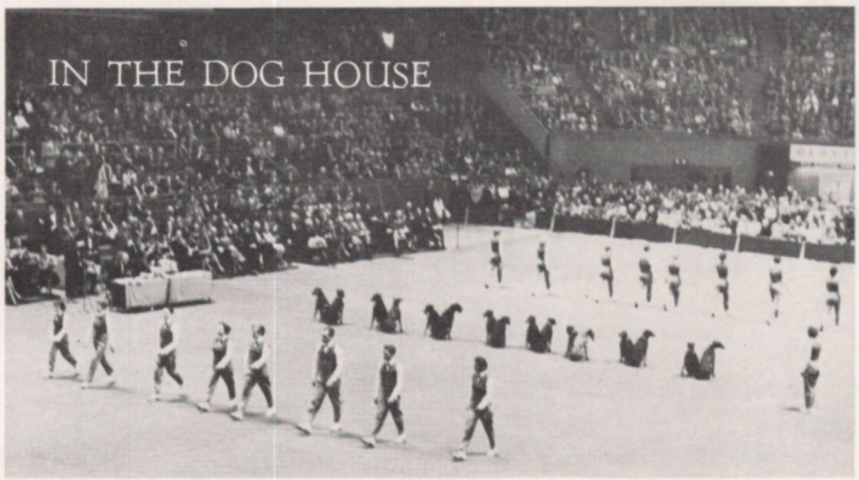

Marching Doberman Pinscher drill team was featured at Westminster.

Winners at Westminster

BY LOUISE McMAHON

A 172-pound Great Dane whose hobby is swimming the Australian crawl doubled on the Westminster Kennel Club's 50-yard line at New York's Madison Square Garden on February 10 to be elected winner of the 607-dog working group and one of the six finalists in America's biggest, oldest, and most distinguished purebred event.

The fawn giant, Ch. Honey Hollow Stormi Rudio, answers to Stormi, and claims Bucks County as his birthplace. Lina Basquette Gilmore, Chalfont, welcomed Stormi into the world at her Honey Hollow Kennels some four years and seven months ago.

As a small puppy, Stormi showed no special talent or predilection for the boards. So he was sold to Kaye and Bill (Mr. and Mrs.) Clarke, Medford, N. J., who at the outset waxed rhapsodical over his adolescent knobby-knees.

A year later, the Clarkes drove back to Chalfont to display what they considered an extraordinarily handsome dog. It was Mrs. Gilmore's turn to be enthusiastic and it was arranged for the spoiled house dog to be chauffeured to shows by his master and handled in the ring by his breeder.

Stormi took to the system with zest, trotting about the ring as if born to it, garnering top Dane honors in the nation for '57 and '58. To date, he has won six best in show awards.

As we mentioned earlier, Stormi's a great swimmer. The Clarke's ranch-type home overlooks a Jersey lake. This proximity to water has enabled him to develop his own unorthodox stroke. Instead of plodding along dog-style, paddling underwater, the Dane appears to be standing on his hind legs. He plunges his right and left front feet in and out of the water. In a sense, he resembles yesteryear's paddle-wheel boats along the Mississippi.

Of course, there were other dogs in the show, too, among them Clarence Dillon's miniature poodle, Ch. Fontclair Festoon, who outshone the other 2,543 contenders. She acquired her 16th best in show title. The four-year old import has retired due to her forthcoming motherhood.

Next to Stormi the ranking canine among the area entrants was a bristly-coated trouper named Ch. Yankee Pride Colonel Stump. Two-and-a-half years old, Colonel Stump immediately eliminated 66 other miniature schnauzers for the breed rosette. He then captured a third among terriers in one of the toughest competitive groups anywhere.

Colonel Stump is owned by Mrs. Joseph Sailer and was escorted by Mrs. Kay Gately.

As usual at Westminster, Mrs.

The Old Swimmin' Hole In Your Own Back Yard,

tiled, aerated, and complete with bath house, may never evoke nostalgic memories of Huck Finn days, but it's a lot safer, more convenient, and an increasingly important adjunct to good living in Penn Country. You may be one of the thousands who are considering installation of their own pool this summer. If so, you'll want to know about types of pools, services, and prices offered in this area. We offer you this information as part of our readers' service. Simply drop a card to PENNSYLVANIA TRAVELER, Reader Service Department, 38 S. 19th St., Philadelphia 3, and ask for "Swimming Pool Information." Be sure to include your own name and address.

In our June issue, "Swimming in Style" will show a choice of the best in pool design in this area.

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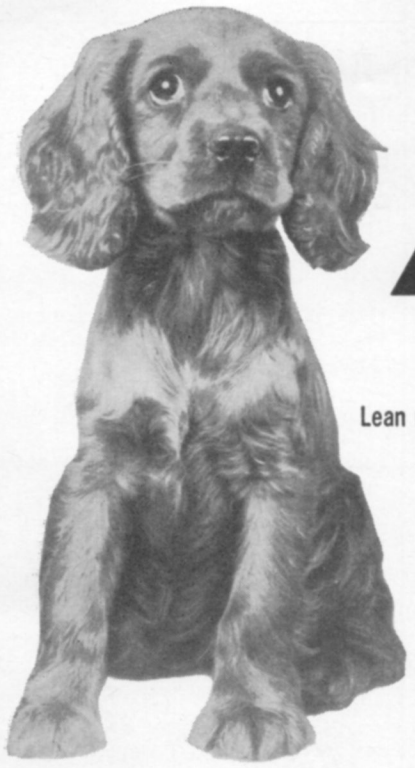

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Howe Low's Norwich terriers cornered all rosettes in their bailiwick. Defending breed titlist—homebred Ch. Upland Spring Jock II—was voted best dog in the Norwich terrier competition. Best class contender among the Norwich was Mrs. Low's male, Ragus' Good Companion. Best of the females proved to be homebred Upland Spring Sassy Cat. Len Brumby handled.

District standard bearer Ch. Nordlys Sammy, ranking Camoyed of '56 and '57, returned after a year's absence from the winner's circle to again claim breed rosette for his enthusiastic owner, Mrs. John Doyle.

Ch. Sal-Let's Shadow, a homebred 13-inch beagle owned by Mr.

Handler Lina Basquette Gilmore with top-ranking area dog Ch. Honey Hollow Stormi Rudio.

and Mrs. Richard Tillett of Lambertville, gaited sprightly to variety laurels. Jack Houser piloted the Charles McKelvey's Rottweiler, Jaro von Schleidenplatz, to breed rosette. Best (and only) Scottish Deerhound was Mrs. John Pearce's Valstar of Enterkine, proudly handled by Jeanne Lefkowitz.

Several Philadelphia area dogs achieved best of winners, or best non-champion, status. George Earle's nine-month old toy Manchester terrier, Golden Scoop's Gun Slinger, vaulted over many a seasoned campaigner. Best of the class Kerry blue terriers was Tregoad's Vicky's Victor, owned by Mrs. Saunders L. Meade. Similar honors for Gordon setters went to Alfred Bradley's Brandywine of River's Edge. ■

100 YEARS AGO TODAY

Being excerpts from the Southeastern Pennsylvania Press of that time

William Penn Furnace—This blast furnace was blown out last Saturday. It will be put in blast again as soon as repaired. This is the oldest furnace on the Schuylkill, and at the same time the best.—*Norristown National Defender.*

CORN STARCH, 8 cents per pound; good baking raisins, without stems, 8 cents, per pound; good raisins with stems, 6 cents per pound; best baking raisins, 10 cents per pound; best eating raisins, 14 cents per pound, can always be found at Cuthbertson's New Store, No. 128 Main Street, Norristown, Pa.

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all his other preparations are made by himself for his own sales, and can only be had at his own counter. *Take Notice*—The front of the store is painted BLUE and a Gilt Eagle over the door.

No. 180 Main St. Norristown, Pa.

Ironworker's Ball—Probably the largest ball of the season was given in Meck's Saloon, last Friday evening, by the Ironworkers. It was in every respect a success.—*Norristown National Defender.*

New Brass Band—A new brass band is being formed at Zeiglersville, this county. A few years ago we had few brass bands; now nearly every village in the land has one. We wish our friends at Zeiglersville success in their undertaking.—*Norristown National Defender.*

Gold in Old Bucks—Gold has been found on the farm of George W. Brown, near Bristol, Bucks County. Mr. Brown has been offered a large sum of money for his farm, but he stoutly refuses to sell. No doubt ere long the cry will be for "Bucks Peak."—*Norristown National Defender.*

TWO HUNDRED and fifty-six medical students graduated at the Jefferson College, Philadelphia, on Tuesday last. On Thursday the University of Pennsylvania turned out as many more. And all these armed with the lancet and calomel. Horrible! Horrible!—*Bucks County Intelligencer.*

The Court House—The present appearance of the outside of the Chester County Court House is highly discredible to the county. The wretched mastin with which it is covered is hanging in ragged sheets around the building, giving it a most dilapidated appearance. We learn with pleasure that the Commissioners are about to apply the only remedy for this great nuisance, and that is, to face the building with stone. Gray and Paul of Philadelphia will proceed to cut off about four inches from the face of the brick wall and insert blocks of Picton stone.—*American Republican.*

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THESE useful institutions will eventually take the place of the plank roads in our country, especially since the success of the road now in operation to Darby has been so gratifying. It is contemplated to lay the proposed road on the West Chester Plank Road, and to extend it from West Philadelphia to the public house now kept by Mr. Afflich, in Haverford, and from thence to Newtown Square.—*Delaware County Republican.*

For Pike's Peak.—A company designs leaving this neck-o-timber in the Spring, for the new El Dorado. According to the advice of a gentleman who has been there, they intend going the overland route to the junction, where they will lay in supplies for the journey as follows:

100 pounds of flour, 2 barrels of whiskey, 50 pounds of bacon, 40 gallons of whiskey, 100 pounds of venison, 18 demijohns of whiskey, 2 boxes of dried herring, 1 barrel of whiskey, 1 barrel of crackers, 65 gallons of whiskey, 3 barrels of pickles, ¾ barrel of whiskey, 12 quart mugs.

The members of the company think that if they encounter no back sets on their journey, the above articles will carry them through, as their number is not very large. They are sure the whiskey will hold out if they do.—*Norristown National Defender.*

The Purchase of Mount Vernon—Mrs. W. H. Holstein, of Upper Merion, has accepted the office of Lady Manager, for the "Ladies' Mount Vernon Association of the Union" for Montgomery County.

The plan designed is to give every person the opportunity to contribute to the purchase of Mount Vernon. It is earnestly hoped that the ladies, while lending their aid to this commendable object, may everywhere meet with a kind reception.—*Norristown National Independent.*

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RAN AWAY from the subscriber, on the 17th inst. PATRICK FORD, an indentured apprentice to the farming business. He is in his sixteenth year; has black eyes and hair, and is very passionate. Had on a black cap, dark blue coat, and dark jean pantaloons. I forbid all persons harboring him or trusting him on my account, as I will pay no debts of his contracting.

SAMUEL W. DOUGHTY
Carversville, Bucks County

Durham Boats—One of our contemporaries of Lambertville, informs us that about the middle of February, a Durham Boat, with a cargo of whiskey, was seen coming down the Delaware bound on it perilous voyage toward Philadelphia. It had been a long time since one of these time-honored crafts had been seen upon the bosom of our beautiful river.—*Doylestown Democrat.*

Rare chair from Independence Hall Philadelphia. Made by Thomas Affleck July 10, 1794 as listed in the Congressional Record.

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freedoms foundations

continued from page 25

mantling the stanchions, while Mrs. Wells carried supplies of home-made lemonade from the main house kitchen to the barn. By the following week, the hay was out of the loft, the boys were whitewashing the barn and Wells and Foltz took turns smoothing down the cement that was poured in to fill the gutters.

In those first months there never were enough hours in any day for the work that had to be done. A board of directors had to be formed and it had to be made up of men who would give advice, time and help to the Foundation. Graham Patterson, publisher of the Farm Journal, lent his aid, as did General Milton Baker of Valley Forge Military Academy. Dr. John Robbins Hart, rector of the Valley Forge Memorial Chapel, gave time he could ill afford to spare and became a link between the Foundation and the nation's shrine.

The Honorable Herbert Hoover accepted the appointment as honorary chairman of the board. As the Foundation grew so did the necessity for a larger board of directors, and today Pennsylvania is represented by Roger S. Firestone of Pottstown, Walter D. Fuller of Philadelphia, Mrs. Clifford F. Hood of Pittsburgh, Dr. Robert L. Johnson of Temple University, David J. McDonald of Pittsburgh, Mrs. J. Howard Pew of Ardmore and H. W. Prentis, Jr. of Lancaster, in addition to Graham Patterson, General Baker and Dr. Hart.

By August, less than six months after the Foundation's beginning, phone calls, letters and postcards came into the headquarters asking how nominations were to be made. There was a question, however, that was proving difficult to answer. How many nomination blanks should be printed and how could the Foundation get them into the hands of the people who wanted them without running up an enormous printing and postage bill?

After a few midnight sessions in the farm kitchen, Dr. Wells came up with the answer. A nomination form was drawn up and

every newspaper that could be contacted was asked to publish it just as they would a subscription coupon. At the same time, Wells, Belding and Hutton were interviewed by the press and on radio. On these occasions they asked the various stations and networks to submit programs that might have the ingredients of the Credo in them.

The results came as a surprise, for many stations had broadcast special Fourth of July, Constitution Day and Washington's Birthday programs just as a matter of good programming. Newspaper editors found that many a fine cartoon had been accepted for the day and then forgotten in the routine of getting out the following day's paper.

During all this time, the Saturday remodeling of the farm went on. Mail began to snowball and the newspaper nomination forms with sermons, articles, cartoons and almost every type of category attached showed how wholeheartedly the press had cooperated in printing the forms.

Although the subject of when the first awards would be made had often been discussed, not even the ever-optimistic Wells had contemplated making them that first year. As the nominations began to pile up no one had time to keep count of the entries after the twenty thousand figure was reached, but there was general agreement that for the future success of the Foundation an awards ceremony should be set up for that year in order to take advantage of the momentum that had been built up and of the widespread publicity a good press had given the whole operation.

The nagging question now was how the judging of the entries was to be achieved. The promise had been made and had to be kept that the Foundation itself would take no part in determining which nominations should be given awards. Again Wells, with his uncanny ability to get to the heart of a problem, came up with a solution. Who, he asked, was better qualified to be a competent and impartial judge than a state supreme court justice? But one look at the more than three tons of nominated material showed that it would take twenty to thirty people working a full week to complete the work, so it was decided to invite twelve state justices to serve, and to ask heads of service clubs, patriotic organizations, veterans groups and officers of national women's clubs to make up the balance of the panel.

Meantime, contributions continued to be deposited in a fund held in escrow for use in making awards only, and although Wells could not make public an exact figure because he did not know how much more might be donated, he was able to announce that the awards for the first year would be greater than the combined awards made by the Nobel and Pulitzer committees.

While all the work had been going on in preparing for the National Awards Program, a school program was also getting under way. The School Awards Program called for more coordination than the National, because any school project had to coincide with the subjects being studied by the different grade and any entry would have to be worked on without interfering with or disrupting the normal school activities.

After consultation with the National Education Association, school superintendents and the Association of High School Principals, a method was worked out whereby the School Awards Program would be in operation before the summer vacation of 1950. One of the things decided on was that instead of the five, three, two and one thousand dollar cash prizes awarded in the National Program, the awards to the children were to be expense-paid trips to Valley Forge to receive a medal, followed by a tour of historic Philadelphia, a visit to Baltimore and Fort McHenry and a day in Washington climaxed by a visit to the White House.

But that was for the following year and the immediate job at hand, in the middle of October, was the arrival of the judges and the choosing of the winners. Each judge was given a form and, independently of each other, they marked their selection of first and second place winners. These forms, without being seen by any of the

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staff of Freedom Foundation, were gathered by a non-judging chairman and turned over to a group of auditors who tabulated the results and turned them over to Dr. Wells.

November 21, 1949, was set for the first Freedoms Foundation Ceremonies, but where they would be held still had to be decided.

Because the old Headquarters Farm itself had such a background, Dr. Wells decided to forego the publicity value of a big awards ceremony with several thousand people present and limit the list of invited guests to the two hundred who, together with the awards winners, could be accommodated in the barn when it was re-arranged for the third time.

There was an instant response on the part of all communications services when Wells held a press conference and released two statements. The first was that the amount of the prize money to be awarded was $84,000: and that General Dwight D. Eisenhower, President of Columbia University, would present the cash awards and medals to the first and second place winners in each category.

The famous Ike grin breaks through at Freedoms Foundation first Awards Ceremony in 1949.

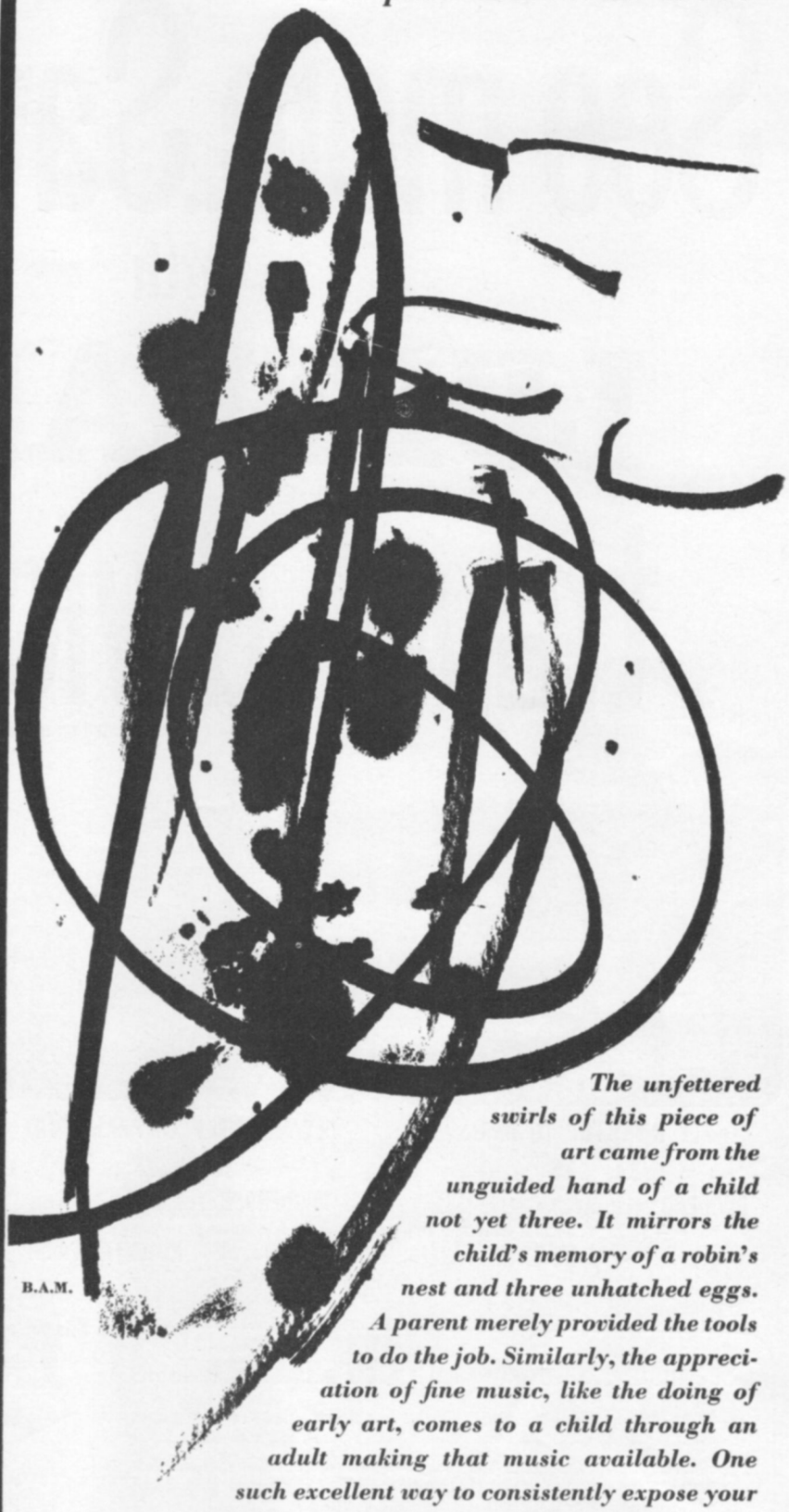
The first awards ceremonies started with General Eisenhower being taken on a tour of Valley Forge Park. A short stop was made at the spot where General Washington's tent stood on the night of December 19, 1777. At the main house, Mrs. Wells was hostess to General Eisenhower, Hutton, Belding, the board of directors, and the recipients of the first place awards. Following lunch, the Valley Forge Boy Scout Troop raised the stars and stripes presented to Freedoms Foundation by

the American Legion. Up at the barn, a color guard of Valley Forge Military Academy advanced the colors, and the Reverend John Robbins Hart invoked divine guidance on the proceedings. The National Anthem was sung and, following the Pledge of Allegience, General Eisenhower was presented by Dr. Wells, Belding and Hutton. He praised the aims of the Foundation and reminded the two hundred award winners and the two hundred guests of the significance of the historic and hallowed ground on which they stood.

With the successful conclusion of the first awards ceremony, the Foundation started the school program on its way. Help in this project came from an unexpected source. W. C. "Tom" Sawyer, now a vice president of the Foundation, had been one of the judges in October and he had been impressed by the material he had helped to judge. Sawyer had received his Master's Degree from the University of Chicago in Educational Administration and he was vitally interested in the proposed school awards program. Being in touch with many school systems, Sawyer was aware of the increasing problems faced by educators. He saw some high school and college students growing up with no understanding of their country at all, that next to arithmetic, history was the most disliked subject in school and most students would drop it if they were given the chance. With Sawyer, to decide is to act, and June of 1950 found him back at the Foundation, but this time on the staff and eager to see some pupil in every school in the United States win an award. It will be several years before that goal can be achieved, but already well over 2,000 high school and college students with their classroom teachers have made the pilgrimage to Valley Forge to receive their awards and continued their pilgrimage to Philadelphia, Baltimore and Washington. In addition, more than a thousand trips have been made by Sawyer, Wells, Foltz and members of the Board to present awards to students who, for various reasons, could not get to Valley Forge.

The Foundation takes pride in

A child's hand and a paint brush made it . . .



B.A.M.

The unfettered swirls of this piece of art came from the unguided hand of a child not yet three. It mirrors the child's memory of a robin's nest and three unhatched eggs. A parent merely provided the tools to do the job. Similarly, the appreciation of fine music, like the doing of early art, comes to a child through an adult making that music available. One such excellent way to consistently expose your children and your home to great music is to tune WFLN-AM-FM, Philadelphia.

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the number of teachers who have made five and six pilgrimages to Valley Forge with a new pupil each year. One teacher, finding new interest in history because of the number of award winners he had taught, won promotion to a more important post in his profession. The letters from both teachers and pupils who have visited Valley Forge all show that the pilgrimage idea has achieved its goal.

Without the encouragement of their teachers and the incentive of an award, most of them would never have seen Valley Forge, Independence Hall, the Liberty Bell, the Betsy Ross House, Fort McHenry and Washington, D. C. They return to their homes in Hawaii, Alaska, and every state in the union to pass on to their classmates their own age-group opinion and viewpoint of the scenes where their heritage had its birth. Their exciting adventure in the area where liberty was born brings out all the finest qualities of the competitive spirit and encourages other students to read more about their country's historic past in order to try for an award themselves the next year.

Also encouraging to those who know of the Foundation's activities is the high calibre of the material submitted for the Valley Forge Patriots' Award. This is an award exclusively for men and women serving on active duty with the armed forces of the United States. These entries must be in letter form of one hundred to five hundred words on the theme of a soldier's duty and task, the protection of America's freedom. The increasing number and high standards of these letters show unmistakably that today's members of the armed forces do know what they would be fighting for should they be called into action.

Not all the awards are made to individuals. The Thomas Jefferson Award is for community programs or projects carried out by nonprofit organizations. Such groups receive awards for the effective application of responsible leadership in a community.

Frequently the question is raised regarding the results achieved by the Freedoms Foundation award

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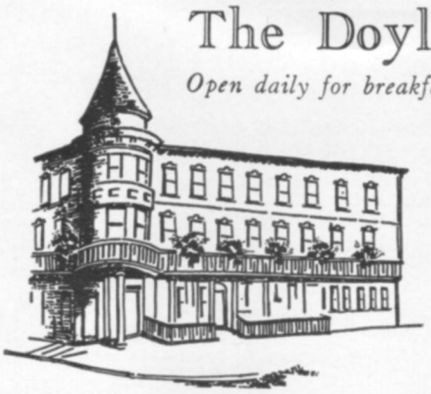

Whether it's for an early breakfast in the Country Kitchen, a pleasant business or shopping luncheon, family dinner in the main dining room, (the children are welcome, too), or a cocktail or nightcap in the Jug-In-The-Wall downstairs, the Inn is one of the County's oldest favorites. Our guest rooms are spacious and comfortable, too.

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(Assets as of)
October 21, 1952—$2,848,002.42
October 31, 1957 — $12,014,559.02

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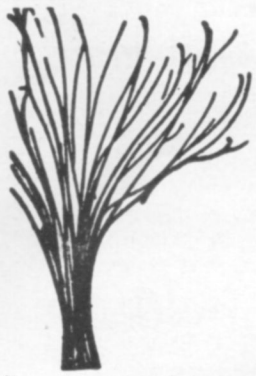

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idea. They are not of the spectacular variety and no one at the Foundation would wish them to be. Invariably, in discussing the awards with the winners of cash prizes, Dr. Wells talks about the money they have won as "seed money," and he tells of one California woman who won a $50.00 prize for writing an essay. She went back home and promptly offered five $10.00 awards on her own for similar essays.

Dr. Wells and the staff as well as the members of the board of directors are all of the firm belief that the Foundation's work is best done by encouraging small local efforts rather than by big national displays. Simple ideas and ideals expressed in simple language is the keynote. The term, "Bundle of Freedoms," is used because General Eisenhower used it to explain a point.

The general was recalling his boyhood when he was too young to be given the chore of cutting the firewood. His job was to carry the split wood into the kitchen and stock it in the wood box. He could carry a bundle of wood under his arm and get it safely to the wood box if all the pieces stayed in place, but if one single piece slid out of the bundle the whole thing came apart. So it was of our freedoms that the general said. "Lose one freedom and you are in danger of losing the whole bundle."

After ten years, there is little likelihood that Freedoms Foundation will disappear as did other organizations with similar goals. Perhaps the reason for the continued growth of the Foundation lies in the belief of Dr. Wells, the staff and the directors that George Washington knew whereof he spoke, when his general orders as Commander-in-Chief on August 1, 1776 read as follows:

> "To preserve the liberty of our country ought to be our only emulation, and he will be the best soldier, and the best patriot, who contributes most to this glorious work, whatever his station, or from whatever part of the continent, he may come." ■

dollar man

continued from page 26

48 stars, and the blue ground in our American flag, and Elman's conversation is full of references to multiples of 62.)

In this canny use of the persuasive magic of symbols Elman is a kind of promoter's medicine man. He knows that neither facts nor figures alone will save man from self-destruction.

"The United Nations," he says with a shrewd shrug of his strong shoulders, "like the League of Nations, is becoming a debating society."

Elman's mind is a card file of incredible facts. The leaders of all the political parties, mayors, governors, presidents, cardinals, bishops, distinguished members of the press, radio, and other professions, musicians, artists, leaders in industry and commerce—he knows them all, first name and middle initial included! Many of these have received a "prayerful" token of gratitude from this dedicated American who has been carefully building up an empire of American good will among those who have accepted his shiny new coins.

Some years ago, Elman, to the consternation of his family, put aside his hammer and saw and devoted himself entirely to the second half of his program—a World's Fair for Peace to be held in Philadelphia "to demonstrate the American way of life to the people of the world."

Like an evangelist, he spends his days repeating his message to all sorts of people, making his fanciful plans for a World's Fair seem almost credible, and keeping careful pencil notes in a barely readable, fancy scrawl.

"When we remember what the last war cost us, is a thousand million too much to pay for peace?" And there is a basic logic in his argument that may someday move mountains.

"As for me," he says, "I shall continue to give out my silver dollars and hope that they will pass from father to son and unite thousands behind the Liberty Bell and what it stands for."

These will be the "pioneer-volunteers" in what he fondly calls "The William Penn Endeavor, World Peace Forever." This captivating child-like dream sounds almost possible as he simplifies the world and its problems.

When a member of the Philadelphia Board of Education suggested that he try to organize his thoughts and write them down, his only answer was, "Who am I to try to reduce my dreams to writing?"

But none the less a vast press-agent's dream is beginning to take shape. Like folk sagas, these dreams of Max Elman are being passed along by word of mouth to countless people.

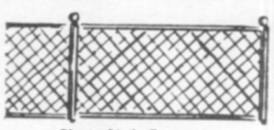
Someday, he hopes, there will be a sixty-two story building dedicated to a world rebuilding program and a Utopian conference of the Pope, the Bishops of London and Moscow, and the Grand Rabbi of Israel, climaxed by a parade down Board Street which will include presidents and kings and leaders from the far corners of the earth.

And when someone asked him, "Your family, [*a wife and two married daughters*], what do they think of all this?"

"They're not always in a mood to dream with me," was his quiet answer.

The carpenter in Max Elman talks with relish of his plans for a world rebuilding program; the dreamer continues his one-man campaign to save the world from mass-suicide.

Is this a voice crying in the wilderness? a prophet? or a medicine man? ■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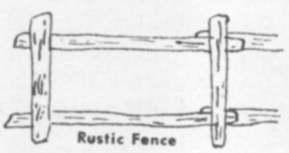
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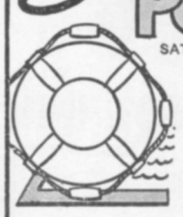

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All food cooked to order. Enjoy Bucks County's finest panorama of the Delaware River Valley.
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DINNER
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billboards

continued from page 34

magazines as *The Pennsylvania Traveler.*

Human nature being highly variable, fever heat is reached only when scenery lovers feel some particularly vicious stab in an especially sensitive spot. Warfare never ceases but the pace is slower. Right now most of the sparring is over the new $60,000,000,000 federally-aided 41,000-mile network of interstate and defense highways.

The federal bill providing for these highways was passed in 1956. It took two years more and untold effort to get Congress to pass an amendment which will help the states in their struggle to control the billboard menace. Under this amendment a state which will prohibit advertising signs within 660 feet of the roadway gets additional federal money toward the building of its roads. In the case of Pennsylvania this additional money would amount to $10,000,000.

Thus this session of the State Legislature will be considering a billboard-control bill sponsored by our State Highway Department. As this is written the bill is not yet in final form. But it will almost certainly prohibit signs within 660 feet except under special circumstances, and in those circumstances the size of permitted signs will be limited to one hundred and fifty square feet. Public service (not advertising) signs will be permitted at specified locations. If a city through which the highway passes wishes to permit signs it may do so. Following the federal act, the Pennsylvania bill will attempt only to control parts of the new highway network where the right of way has been acquired since 1956.

In anticipation of this attempt to get action by the Legislature, the Roadside Council through its many affiliated organizations polled every candidate for the Pennsylvania General Assembly and Senate in the last election. Nearly all declared themselves for some kind of billboard control. But let no reader be so naive as to assume this guarantees passage of the bill as framed by the Highway Department. On the contrary, if

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LOBSTER SCAMPI
also Continental Specialties
Dinner 4:00 p.m.—midnight
Sunday 1:00 p.m.—9:30 p.m.
Closed Tuesday
Tel. OSborne 5-1270 York Road, Hatboro, Pa.
1 mile North of Hatboro

HISTORIC
OLD MILL RESTAURANT
Built in 1724
Superb cuisine and sparkling cocktails served in a charming, quiet atmosphere
Sirloin steaks a specialty
Luncheon 12-3:30 Dinner 4-10
"Open 7 Days a Week"
Banquet facilities available
York & Horsham Rds., Hatboro, Pa.
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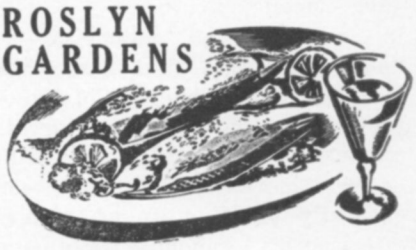
SPECIALIZING IN SEA FOOD
Broiled Lobster and Prime Ribs
Lunch 11:30 A.M. to 2 P.M. Dinner 5 P.M on. Join us for "Shrimp Night" every Thursday . . .enjoy our entertainment Friday nights 'til 2 A.M. and Saturday nights 'til 1 A.M.
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Food Prepared and Served With a Family Touch
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DINNERS: Weekdays 12-2:30, 5-9
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Route 29—the River Road on New Jersey side at Scudder Falls between Trenton & Lambertville.
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he likes his scenery straight—without billboards—this is the time to sit down at his desk and let his representatives and his senator know it.

For in Harrisburg the cocktail bars are busy. The gentlemen of the outdoor advertising trade associations are honing up their familiar arguments. They will denounce control as an invasion of their inalienable Constitutional rights. (Courts have held that no right to uncontrolled use of public highways ever existed.) They will weep for the sacrifice that such legislation would impose on both capital and labor in the great Commonwealth of Pennsylvania. They will probably claim once again that signs help to keep us awake on the highways and so actually promote safety. They will certainly remind legislators that the outdoor advertising business earns $123,000,000 a year and that ten per cent of that business is in Pennsylvania.

They will *not* be saying the following: that nightmarish clusters of billboards certainly do not make our countryside more attractive to tourists or stimulate tourist business; that our Pennsylvania tourist business now amounts to nearly $1,200,000,000 a year, and that by comparison with that figure the $12,300,000 earned by outdoor advertising is about as significant as a flea in an elephant's ear. What makes it even less significant is the fact that only about six per cent of outdoor advertising is along rural highways.

Why then does the industry so lustly defend its bucolic billboards? Because control in the country might lead to more stringent control in the suburbs and the cities?

If the billboard control bill should pass it will, unfortunately, not change matters along our Turnpikes, which are being more and more lavishly decorated with advertising. It will not help to control billboards along scores of main thoroughfares and hundreds of minor ones. It will only be a modest first step.

It will only push the signs back 660 feet from the right of way of new highways, and the outdoor advertising industry already has the answer to that. One sign company has in production the Land-Mark Hi-Sign (advt.), a monster one hundred feet wide by eighty feet high, guaranteed to be readable from a distance of 2,000 feet!

So whatever the fate of the present bill, the fight to recover the beauty of Pennsylvania's countryside stretches ahead as far as the eye can see and as far as the mind can think.

In the past there have been many defeats but there have been significant victories too. The Union Oil Company foreswore billboards and its president explained that: "It doesn't make sense to contribute to the traffic hazards . . . nor to brook the apparent and growing resentment on the part of many people and residential communities to obscuring our natural beauties with this type of advertising." The company's sales have shown a healthy increase under the new policy.

The Gulf Oil Corporation, and one division of General Motors have recently agreed, as an experiment, to try to live without billboard advertising. The Pennsylvania Roadside Council, Inc., R. D. 1, Media, Pennsylvania, supplies a list of the presidents or advertising managers of the one hundred biggest users of outdoor advertising. Similar organizations in other states have adopted the same strategy, urging consumers to direct their protests against billboard advertising directly to the heads of these corporations. Changes in the list are frequent enough to show that the campaign is taking effect.

Yet there is backsliding too. A few years ago the Philadelphia Hotels Association threatened any member hotel using highway billboards with expulsion. Today the south side of the Turnpike east of Harrisburg shows how badly they have slipped.

Meantime the outdoor advertising industry does a good deal of non-billboard advertising to show how innocuous and even public spirited it is. The association claims, with a grain of truth, that the worst offenders are "independents" whom it cannot control. General Outdoor Advertising, by far the biggest billboarder, runs full page ads in women's maga-

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Gourmet Foods
Specializing in delicacies for the epicure
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CHICKEN, OYSTER & BEEF PIES
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POTTERY GLASS LINENS

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EXCLUSIVE WOOD CARVINGS
HANDCRAFTS
ORIGINAL OIL PAINTING
FLORAL ARRANGEMENT SUPPLIES

Ida A. Cooley
Artist

Open Wed., Sat. & Sun.

FOREST CRAFTS

Center Bridge
¼ mile from river

Route 263
Solebury, Pa.

zines to show how it "cooperates" to protect highways of unusual scenic beauty. But the highways shown in the ads either run between banks so steep that signs could not be placed alongside them or run through woods so dense that signs could not be seen.

Another ingenious device perfected by GOA is to offer unlimited amounts of free billboard space to such volunteer welfare agencies as the American Red Cross, the American Cancer Society, the Heart Fund, and the like. The heads of these organizations then write letters of thanks to GOA and these letters are duplicated and presented to legislators who might be inclined to vote for billboard control. Such techniques are carefully spelled out in *You and Your Public*, a handbook on how to win friends and influence legislation, supplied by the Public Policy Committee of the Outdoor Advertising Association of America, Inc.

In the long view, control of billboards along highways is not only a tough economic and political problem but a baffling legal one. No one article can give more than summary impression. Its technicalities are best entrusted to a seasoned fighter and master strategist like Mrs. Cyril G. Fox of Media, who founded the Pennsylvania Roadside Council in 1939. If medals were given in the volunteer army that fights to defend Pennsylvania's scenery, Hilda Fox would have them all.

As an immaculate housekeeper who does most of her own housework, Hilda Fox resents cluttered rural highways and scrambled rural communities as shocking ex-

8 S. Union St. Lambertville, N. J.

nh National HOMES

Now available in the new . . .

VIKING LINE

BUILT BY

Doylestown Building Company

130 S. Main Street Doylestown, Pa.
FIllmore 8-4408

. . . For Friendly Counsel On

INSURANCE PROBLEMS SEE

BEAN, MASON & EYER

Buy "planned protection" for your home, automobile, family and business. It's the modern, professional way to get complete insurance protection—avoiding wasteful expense and overlapping coverages.

Ask us about a "tailor-fitted" insurance program to meet your exact needs. You will be pleased with the results!

Bean, Mason & Eyer

Complete Insurance & Bonding Protection

Monument Square
Doylestown, Pa.
Fillmore 8-4226

501 W. Main Street
Lansdale, Pa.
Ulysses 5-4843

FOR HEATING & AIR-CONDITIONING SERVICE

Call Your Authorized Dealer

Stewart-Warner, Vinkler, Safe-aire
E. F. M.—Stokers & Oil Burners
Losch—Stokers & Boiler equipment
Axeman-Anderson—Anthratube boiler & equipment

Walter M. Carwithen, Jr.

Old Easton Road, Cross Keys
Doylestown, Pa. FIllmore 8-9521

I. M. JARRETT

DODGE PLYMOUTH

Station Wagons and Cars

HATBORO, PA.

Telephone: OSborne 5-1123

WELL DRILLING

Wells drilled under any conditions with modern equipment in one day.

SAMUEL Y. MOYER
Dublin, Pa. Cherry 9-3523

amples of messy housekeeping. As volunteer part-time executive assistant to her husband, head of a big manufacturing company which long ago stopped indiscriminate billboard advertising, it was she who urged billboard battlers to protest directly to the heads of corporations that have *not* done so.

She has won her spurs in many a tilt with the most skillful tacticians of the outdoor advertising industry. In the fight for the billboard-control amendment in Congress it was she who convinced the national leaders or organized labor that control of billboards along scenic highways meant more business and more jobs. She has had a hand in drafting every piece of billboard-control legislation in our legislature since 1940, for the ins and outs of government are as familiar to her as the paths through her own garden.

Today Hilda Fox is chairman of the Council's executive committee, sharing its leadership with Cynthia Calhoun. In addition she is editor of its newsletter, the pithiest, punchiest, most pungent newsletter this writer has seen in many a year.

In the long, uphill fight to recapture and defend Pennsylvania's natural beauty, Hilda Fox and the team she has built around her in the last twenty years have all the generalship that is needed. All they need to win is a lot more buck privates. ■

(The Billboard Control Bill is known as House Bill #317, an Administration measure with bi-partisan sponsorship. If you believe that billboards should be eliminated from the new inter-state highway system, urge your representative and senator to vote for the bill.)

ERRICO'S QUALITY FOODS SINCE 1917

Taste-tempting delicacies to revive the most jaded palate, guaranteed to bring out the gourmet in anyone. Smoked turkey from Black's Turkey Farm; South African Rock-lobster tails; Boston's Mint-in-Tea bags; Twin Tree Spices from Bucks County; Irish oatmeal; Smoked and tenderized, cured hams from Arbogast Bastian in Allentown; Wild rice.

STOCKTON, N. J.
EXport 7-9892

SUNDAY 6:30 A.M. – 12:30 P.M. & 5 – 7 P.M.
MONDAY–FRIDAY 6:30 A.M. – 9 P.M.
SATURDAY 6:30 A.M. – 7 P.M.

Somerton

(Philadelphia's finest residential neighborhood) STONE COLONIAL. Center hall, living room with fireplace, banquet-size dining room. Recently remodeled kitchen. 3 bedrooms, 2 complete baths, basement recreation room. 2 car garage. Beautifully landscaped grounds. $29,000

ALLAN WILLIAMS, *Realtor*
1205 Buck Road Feasterville, Pa.
Elmwood 7-2230

Near
DOYLESTOWN
Restricted Area . . .

New white brick ranch. 28' living room with fireplace, Full dining room, Large well planned kitchen, Powder room, Laundry, 4-bedrooms, 2-tile baths. Full basement. H. W. Baseboard heat. 2-Car Garage. 1 acre shade and view. $23,500.

Early Spring Occupancy.

HAPP & SONS, *Realtors*
114 N. Main St., Doylestown, Pa.
Fillmore 8-3578

Edna's
BEAUTY SALON
Easter Freshness & New Beauty
"Right for you"
permanents
and
hair styling by
EDNA SMITH, PROP.
146 S. Main St. Yardley, Pa.
PHONE HYATT 3-5598
Private Parking In Rear

The
Towne Shop
"Town and Country Clothes"
15 S. State St. Newtown, Pa.
Complete lines of
Sportswear Dresses Separates
Lingerie Accessories
Bucks County's Largest Little Shop!

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Pennsylvania
TRAVELER
a magazine of country living

Subscription Department: 38 So. 19th Street, Philadelphia 3, Pa.

Please enter my subscription to your magazine for

☐ 1 YEAR; ☐ 2 YEARS. My remittance is enclosed.

U. S. and Possessions .....1 year—$5.00; 2 years—$8.50
Foreign .....1 year—$6.00; 2 years—$9.50

NAME .....

ADDRESS .....

In addition, please send a gift subscription in my name to:

NAME .....

ADDRESS .....

NAME .....

ADDRESS .....

gift subscription—1 year ($3.50)

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Investigate our quiet, pleasant surroundings. Lounge and TV Room. Good food, 24-hour nursing care, State Licensed.

YINGST NURSING HOME

V. E. Yingst, R.N.
219 E. Broad St., Quakertown, Pa.
Phone: KEystone 6-4240

Three generations of dignified service

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HATBORO, PA.
Serving Bucks & Montgomery Counties
D. L. FELTY OS 5-1631

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Choice Foods & Gourmet Specialties
2 Complete Food Markets
To serve you
Doylestown, Pa. FIllmore 8-5145
West Point, Pa. Oxbow 9-9000

COLONIAL CONVALESCENT HOME

A Home for Aged, Chronic and Convalescent Guests.
State Licensed R. N. Supervision
24-HOUR NURSING SERVICE
Pleasant Surroundings Delicious Food
Mrs. Margaret C. Irving
Owner and Operator
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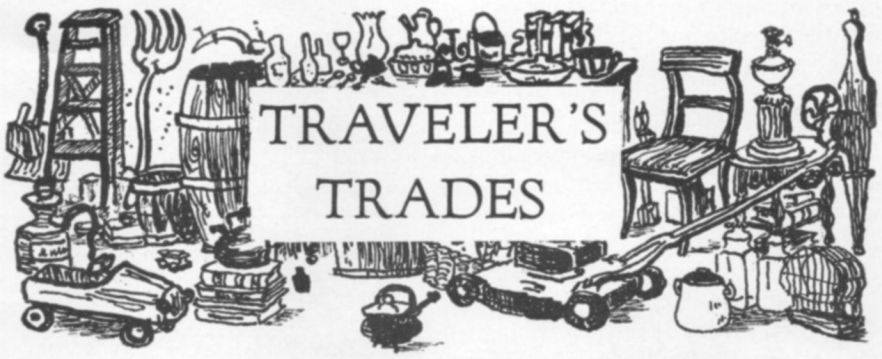
QUAKERTOWN, PA. KEYSTONE 6-2769

YARDLEY PHARMACY
Yardley's Oldest Drug Store
Philip Friedman, Prop.
HYATT 3-2703
FREE DELIVERY ANYWHERE



TRAVELER'S TRADES are printed free for subscribers as a reader service. Trades are limited to twenty-five words, and must be bona fide exchanges. Rummage in your attic, closets and cellar. You may find articles that you'll never need. Other readers might want them and would like to swap.

ANTIQUE horse-hitched milk sleigh. What have you to offer in trade?
TRAVELER TRADE NO. 506

WANTED, comfortable seat. Will trade refinished maple rocker for upholstered chair in good condition.
TRAVELER TRADE NO. 525

PHOTO ENLARGER 4x5 Solar with easel, just like new, will trade for piano accordion or electric guitar with amplifier.
TRAVELER TRADE NO. 520

COLLEGE INSTRUCTOR will trade English lessons for Italian lessons.
TRAVELER TRADE NO. 529

WILL TRADE two down comforters for an old parrot who has been trained to talk.
TRAVELER TRADE NO. 530

WILL CONTRIBUTE piano performance to good amateur violin, cello, chamber group, etc. Make merry music with Mozart.
TRAVELER TRADE NO. 531

HAND CROCHET THROW RUG, will swap for 3 books of S & H Green Stamps.
TRAVELER TRADE NO. 521

WILL TRADE three adjoining lots in North Wales, Pa. for one large Mobile Trailer Home or two small ones.
TRAVELER TRADE NO. 517

FED-UP LANDLORD WILL TRADE old log house (to be razed for salvable hand-hewn logs and ceiling beams) for good used car, or what have you?
TRAVELER TRADE NO. 532

NEEDLEPOINT CHAIRS with red background, will trade or sell set of six.
TRAVELER TRADE NO. 507

LADIES SUITS, dresses, size 18, practically new, will trade for antique glass cruets or compotes.
TRAVELER TRADE NO. 514

STAMP COLLECTION, many good U.S. items, will trade for brown and white Staffordshire bowls, platters or what have you?
TRAVELER TRADE NO. 523

ANTIQUE BRIC-A-BRAC, Meissen, lustre, etc., will trade for small antique wrought-iron andirons.
TRAVELER TRADE NO. 527

WILL TRADE Westclox, Telechron electric clocks, Manning Bowman electric iron, all in good working order, for a small, antique marble-topped table.
TRAVELER TRADE NO. 509

ATTENTION ANTIQUE AUTO FANS: have man's 1903 Linen Duster. Will trade for small reed organ, farm style, or what have you?
TRAVELER TRADE NO. 519

WILL TRADE home-cooked dinners for French speaking guest who will converse in French with two adults and two pre-schoolers.
TRAVELER TRADE NO. 516

BOBSLED in need of repairs, will trade for books or what have you?
TRAVELER TRADE NO. 510

CAMERA, Voightlander Prominent f:2 35 mm with case, Proximeter and Filter in good condition. Will swap for 15 foot aluminum canoe.
TRAVELER TRADE NO. 513

SERVICES—GOODS

GWINNER'S ATLANTIC SERVICE
Charles C. Brinker-Owner
Oil Burners-Servicing 24 hours service
Atlantic Furnace Oils, Doylestown, FIllmore 8-2668

WILLIAM TINSMAN AND SONS—Lumberville, Pa. Distributors Fuel Oil, Automatic delivery metered Service, Prompt efficient service. Phone 7-3321 after 5 p.m. AXtel 7-2287 or AXtel 7-3428.

EDISON FURNITURE STORE—Edison. Three floors to browse on. Route 611—½ mile So. of Doylestown, Pa.

CITIES SERVICE—FUEL OIL
GILL BROTHERS, Richboro Road, Churchville, Pa.
Prompt 24 Hour Metered Delivery
Automatic Weather Control Serv. ELmwood 7-1200

STEREO TAPES: Hi Fi components and custom systems to suit your taste and pocketbook. Robert A. Horn, Woodside Farm, Doylestown, FIllmore 8-5007.

FOR SALE: Choice collection old deep-cut crystal dishes, vases, bowls, pitchers, etc. Mint condition—No dealers—Write Box 33 Pennsylvania Traveler.

DWARF ENGLISH BOX BUSHES. Locally grown from old Bucks County stock. Sizes 6 in. to 3 ft. Specimens or hedges. Priced for do-it-yourself gardners. D. Watson Atkinson, Box 953, Newtown, Pa. WOrth 8-2218.

CHILDREN'S CAMPS

GAY WINDS RIDING CAMP Girls 8-16
Barnard, Vermont
Features a horse for each girl. All phases of horsemanship, jumping, trail rides, trips, swimming, sports. Two plans; 7 weeks season; all inclusive fee. Miss Catherine Croy, 197 Morrison Ave., Somerville, Mass.

CAMP HIAWATHA FOR GIRLS
Kezar Falls, Maine
All activities on Land & Water, also Ceramics, Dramatics, Dancing, etc. under warm-hearted women of culture and competence. Friendly atmosphere. Mr. Abraham Mandelstam, M.A., 40 W. 72nd St., N. Y. 23.

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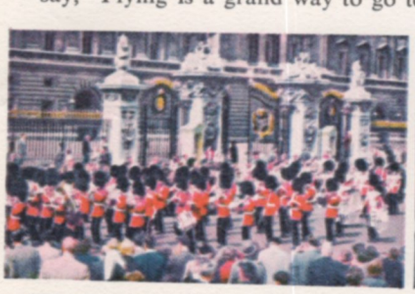
TEMPLE FIELDING'S GUIDEBOOK gives tourists more travel pleasure than they ever knew existed. And if you could talk with him personally about your plans, he'd say, "Flying is a grand way to go to Europe. Here's how to get the most of it. On *SAS*, for instance, you can sightsee in up to 17 extra cities without paying an extra nickel in fare! And *SAS* first class is lavish. In *SAS* economy class, you'll rave over the wide variety of tasty smørrebrød.*"



"Thrill to Europe's pageantry. Have a go at London, a fling in Paris. Visit wonderful Copenhagen. These cities—and more—are yours for the asking on your *SAS* round trip to Rome."

"Here's an advance tip: soon you'll be able to speed throughout Europe on the *SAS* Caravelle, world's quietest jet. It will introduce you to the extraordinary 40 minute travel hour!"

**Open-faced Scandinavian sandwiches, of course!*

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Fly SAS transatlantic from New York, transpolar from California. See your SAS agent, or write to SAS for free colorful travel folders.

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Blending the past with the present...
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